

C O M P L E T E S C O R E S E R I E S

METALLICA

Super Best

메탈리카 슈퍼베스트



METALLICA

SUPER BEST

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HIT THE LIGHTS

히더 라이츠

Words & Music by J. Hetfield and L. Ulrich

[A] Free Tempo

Fade in

The musical score is arranged in three systems, each containing four staves: two for guitar (labeled 'E.E. 1.2' and 'TAB'), one for bass (labeled 'E.B.' and 'TAB'), and one for drums (labeled 'Drums').

- System 1:** The guitar staves show a melodic line with a 'Fade in' instruction. The bass staff plays a steady eighth-note rhythm. The drum staff features a simple pattern of eighth notes.
- System 2:** The guitar staves continue the melodic line. The bass staff introduces a more complex rhythm with some triplets. The drum staff maintains the eighth-note pattern.
- System 3:** The guitar staves show a melodic line with some bends. The bass staff plays a steady eighth-note rhythm. The drum staff features a simple pattern of eighth notes.

The score includes various musical notations such as notes, rests, and accidentals, as well as tablature for the guitar and bass parts.

Tab **B** **Am** **C** **D** **Chorus**

In Tempo

Vocal

E.G. 1

Pick Portament

TAB

E.G. 2

lx tacet

TAB

E.B

lx tacet

TAB

Drums

lx tacet

N.C. **Am** **C** **D** **Cadd9** **Am** **1.** **N.C.**

Vocal

E.G. 1

cho D P

TAB

E.G. 2

TAB

E.B

TAB

Drums

2. D C C Am C D Cadd9 Am 1. N.C.

Vocal

Wah

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

2. N.C. 3 times Repeat D G D

Vocal

No life till leath-er- We're gon-na
 You know our fans are in - sane We're gon-na
 With all out scream-ing We're gon-na

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chords: C B G Am C D Cadd9 Am

Vocal

kick some ass to night
 blow this place a way
 rip right through your brain

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Chords: N.C. Am C D Cadd9 Am N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

D G D C B G

Vocal

We got the met - al mad - ness when our fans start scream-ing it's
 with vol - ume high - er Than an - y - thing to-
 We got the le - tal pow - er It's caus - ing you sweet

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Am C D Cadd9 Am N.C.

Vocal

right well al - right yeah
 day the on - ly way yeah
 pain oh sweet pain yeah

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

E

N.C.

[E] Am7

Vocal

When we start to rock we nev - er want to stop a - gain

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Am7

C

G

Am7

Vocal

Hit the lights

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Am7 C G Am7

Vocal

Hit the lights

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Simile 4 bars

C G Am7 1 N.C.

Vocal

Hit the lights Woo

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Chords: **G** Am C D Cadd9 Am N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Chords: Am C D Cadd9 Am N.C. **3.** Am7

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

C G Am G H (4 times Repeat) Am C Am

Vocal

Hit the lights

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

1, 2x tacet

Am D Am C N.C. 1.2.3.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

1, 2x tacet

4. 1

N.C. Bm D Bm

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

with Wah Pedal

cho P cho P

cho P cho P

cho 7 10 7 8 9 7 10 7

cho 7 10 7 8 9 7 10 7

Bm E Bm D N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

P P P P P P cho D cho U U

P P P P P P cho D cho U U

10 7 9 7 9 7 10 7 9 7 10 7 10 10 10 10

Bm **D** **N.C.**

E.G. 2

TAB

17 14 14 18 15 15 13 16 16 20 17 21 18 22 22* 22 22 22 22 22* 22 0

g Noise

g Noise

[J] Am C Am D

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Am C N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Am C Am D Am

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Am C N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

N.C.

K

Am

rit

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Am

Free Tempo

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

JUMP IN THE FIRE

점프 인 더 화이어

Words & Music by J. Hetfield, L. Ulrich and D. Mustaine

[A] Gm Gm/F Gm/E C B^b Gm

Vocal

E 12

TAB

E.B

TAB

Drums

Gm/B^b F C B^b Gm Gm/F

Vocal

E 12

TAB

E.B

TAB

Drums

Chorus

Chords: Gm/E, C, B^b, Gm, Gm/B^b, F

Vocal

E.G. 1 2

TAB

E.B

TAB

Drums

Chorus

Chords: C, B^b, Gm, B^b, F, Gm, C, C[#]

Vocal

E.G. 1 2

TAB

E.B

TAB

Drums

Section 1 Gm B \flat F Gm C C \sharp

Vocal

Down in the depths_ of my fire - y home_ the sum-mons bell_ will chime_
 hell in my eyes_ and with death in my veins_ the end is close- ing in_
 Jump by your will_ or be tak-en by force_ I'll get you eith-er way_

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Gm B \flat F Gm C C \sharp

Vocal

Tempt-ing you_ and all the earth_ to join our_ sin-ful kind There's a
 Feed - ing on _ the minds of man_ and from their_ souls_ with-in My dis-
 Trying to keep_ the hell-fire_ lit _ I'm stalk-ing_ your as prey Liv-ing

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chords: Gm B \flat F Gm C C \sharp

Vocal

job to be done— and I'm the one— you peo-ple make me do it—
 ci-ples all shout— to search you out— and they al-ways shall ob-ey—
 your life as me— I am you you see— there is part of me in ev-ery- one—

Now it's
 Fol-low
 So reach

E.G. 12

Simile 4 bars

TAB

Simile 4 bars

E.B

Simile 4 bars

TAB

Simile 4 bars

Drums

Chords: Gm B \flat F Gm C C \sharp

Vocal

time for your fate and I won't hes-i - tate to pull you down in-to this pit }
 me now my child— not the meek or the mild— but do just— as I say
 down grab my hand— walk with me through the land— come home where you be - long }

So come on—

E.G. 12

M

TAB

M

E.B

TAB

Drums

Vocal

E.G. 12

TAB

E.B.

TAB

Drums

jump in the fire

Vocal

Gm Gm/B^b F C B^b

So come on—

E.G. 12

TAB

E.B

TAB

Drums

Chords: Gm Gm/F Gm/E C B^b Gm

Vocal: jump in the fire

E.G. 12

TAB

E.B

TAB

Drums

Chords: Gm/B^b to 1. 2. F C B^b F C B^b

Vocal: With

E.G. 12

TAB

E.B

TAB

Drums

E B^b A^b B^b Gm F Gm

Lead

E.G. 12

TAB

E.B.

TAB

Drums

F B^b A^b B^b Gm F Gm

E.G. 2

TAB

— E.Gt. 1, Bass & Drums = Simile 4 bars —>

B^b A^b B^b Gm F Gm

E.G. 2

TAB

B^b A^b B^b Gm F Gm

E.G. 2

TAB

cho

[illegible]

D.S.1toC

Codal

F C B \flat

Vocal

So come on...

E.G. 1 2

TAB

E.B

TAB

Drums

♩ Coda2.

F C B^b

M M

M M

3 5 4 3 3 5 4 3

3 5 4 3

1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2

D S 2 to D

Gm **B^b** **F** **Gm** **C** **C[#]**

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Gm **B^b** **F** **Gm** **C** **C[#]**

E.G. 2

TAB

Drums

—E.Gt. 1 & Bass = Simile 4 bars—

Gm **B^b** **F** **Gm** **C** **C[#]**

E.G. 2

TAB

Drums

[illegible]

E. G. 2

Gm Bb F Gm C C#

P P P P P P P P P P P P P P P P

17 15 15 15 18 15 15 15 20 15 15 15 22 15 15 15 20 15 15 15 18 15 15 15 17 15 15 15 10 15 15 15

Drums=Simile 4 bars→

[illegible]

E.G.2

Gm B^b F Gm C C[#] (8va) ↓

cho D P cho Q.C

H.C cho D H.C cho D

TAB

18 15 15 18 15 17 17 15 17 15 15 17 17 15 17 15 17 15 17 15 17 15 17 15

[illegible]

Fade Out

SEEK AND DESTROY

씨크 앤 디스트로이

by J.Hetfield and L.Urich

▶ METALLICA

기타는 화음 연주와 개방현을 사용한 뮤트 연주의 콤비네이션 리프가 많이 사용되고 있으므로 안정된 픽킹에 유의해서 플레이 하도록 한다. 특히 드라이브감이 있는 리듬을 내기 위해서는 뮤트 픽킹에 의한 샤프한 리듬이 필요하게 된다. 솔로는 해머링, 풀링 등을 확실히 연주하는 것이 필요하다.

베이스는 전체를 통해서 기타의 리프와 거의 같은 라인을 연주함으로써 기타와의 타이밍을 충분히 맞출 것. 특히 3, 4번줄의

개방은 픽킹하기 어려움으로 주의하자. 심플하기는 하지만 안정된 비트를 내는 일에 집중하는 것이 중요하다.

드럼은 기본적으로는 정통 8비트의 리듬인데 베이스 드럼의 패턴이 변화함으로 주의한다. 또 섬세함이나 브레이크 등도 많으므로 리듬유지나 타이밍에 주의할 것. 곡중에 템포 체인지가 있으므로 스무드하게 변화할 수 있게 할 것.

Intro. Am. Tempo Medium

(.)=Mute

(1x tacet)

②

(1x tacet)

① (Gt) : 해머링 부분의 타이밍이 포인트 또 노멀 픽킹과 뮤트 픽킹의 역량을 똑바로 붙여서 연주하자.

② (Dr) : 베이스 드럼의 싱크레이션에 주의한다. 다만 1회째는 브레이크

Em

Em

lx only

Oh right

1.

2.

Em

Em

Em

1. 2. Em

Em

A 2x

Scan-ning the scene _____ In the city - y to - nite D.S.time Look-ing for you _____ To start up a fight _____
 no es - cape And that is for sure _____ This is the end _____ We won't take an - y more _____
 brains are on fire _____ With the feel - ing to kill And it will not go away Until out dreams are ful-filled _____
 (.)=Mute

(.)=Mute

4

④ (GL): 단순한 리듬이지만 확실한 뮤트 피킹으로
 드라이브감을 내보자. 또, 치지 않는 줄은 정확히
 뮤트해 두자.

Em

There is an evil feel-ing In our brains ____ But it is noth-ing new You know it drives us in -sane ____
 Say good-bye To the world you live in You've al-ways been tak-ing But now you're giving ____
 There is on - ly one thing On our minds ____ Don't try running a -way Cause you're the one we will find ____

B Am

Running On our way Hiding You will pay Dying One thou-sand deaths

(.)=Mute

(.)=Mute

Em

G

F#

F

Em

Search-ing

Seek And De - stroy

4.

4.

4.

4.

4.

4.

G

F#

F

Em

G

Search-ing

Seek And De - stroy

Seach -ing

4.

4.

4.

4.

4.

4.

③

1.

F# F to D Em

Seek And De - stroy

(.) = Mute

2.

Em

There is - stroy

Em
Tempo Fast

E Am

(.)=Mute

1x tacet

8

Am

7

4.

4.

4.

4.

③ (Gt) : 3, 4번줄 화음을 이동할 때 타이밍에 주의를 기울인다. 베이스음은 뮤트 피킹으로 리듬에 악센트를 넣어준다.

④ (Dr) : 템포가 빨라지므로 리듬 변화에 주의한다. 리듬은 하이햇에서 심벌즈로 바뀌고 있다.

Em G F# F

10

p. p. p. cho. C.D.+p. cho. C.D.+p.

7 7 10 7 10 7 10 7 9 7 9 7 9 9 9

4. 4. 4. 4.

Em G F# F

8va cho. cho. cho. C.D. cho. C.D. 8.

17 17 16 15 14 15 14 16 15 15 15 15 15 8-20 20-20

4. 4. 4. 4.

12 11 10

3 2 1

● (Gt): 날카로운 피킹에 따라 피킹 하모닉스가 섞인 독특한 톤이 되고 있다. 프레이즈에 스피드감을 내기 위해서는 풀링이나 초킹을 재빨리 해야 한다.

[illegible]

The musical score for 'Em' by The Beatles is presented in a standard staff format. The guitar part (top staff) is in E major, featuring a series of triplets and a final melodic phrase. The bass part (middle staff) provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part (bottom staff) is a simple, rhythmic pattern. The score is divided into measures by vertical bar lines, and the key signature is indicated by one sharp (F#).

● (Gt) : 셋잇단음표의 프레이즈가 계속 이어지고 있으므로 셋잇단음표의 리듬에 주의한다. 프레이즈의 줄 이동이 많으므로 핑거링과 피킹의 콤비네이션에 유의하자.

Em

A

Tempo Medium

Am

G

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole rest in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The second staff is a treble clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The third staff is a treble clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The fourth staff is a bass clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The fifth staff is a bass clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The system includes various musical notations such as notes, rests, and bar lines.

Am

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The second staff is a treble clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The third staff is a treble clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The fourth staff is a bass clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The fifth staff is a bass clef with a key signature of one sharp (F#). It contains a whole note in the first measure, followed by a whole note in the second measure, and a whole note in the third measure. The system includes various musical notations such as notes, rests, and bar lines.

Am

h. h. h. h.

0 0 0 0 0 0 0 0 7 7 0 0 0 0 5 7 0 0 5 7 0 0 0 8 7 5 7 5 7

Am Em

s. s. s. s.

9 7 9 7 9 8 7 5 0 0 0 0 5 5 7 5 5 7

Em

1. 2. Em

Our

D.S.

Coda

Em G H F# F Em G

-- stroy. Ha

(.)=Mute

(.)=Mute

F# D Em G F# F Em G F# D

⑬

Em G F# F Em G F# D Em G

⑬ (Ba.) : 타이밍이 맞게끔 해머링은 재빨리 한다.

Chord progression: F# F Em G F# D Em

Measures 1-8. Chord progression: F# F Em G F# D Em. The guitar part includes a key signature change from F# to F in measure 4. Fingering numbers are provided for the guitar and bass. The drum part shows a steady bass drum and snare pattern.

Section I: Em

(.) = Mute

Measures 9-16. Section I: Em. The guitar part includes a key signature change from F# to F in measure 10. Fingering numbers are provided for the guitar and bass. The drum part shows a steady bass drum and snare pattern.

Em

Musical score for the first system, measures 1-4. The score is for a 2.5/4 time signature in E minor. It features a guitar part with a descending eighth-note scale in the first measure, followed by rests. The bass part has a similar descending eighth-note scale in the first measure, followed by rests. The drum part is indicated by 'x' marks on a single staff, showing a consistent eighth-note pattern. A bracket labeled '14' is placed under the drum part in the fourth measure.

Em

Musical score for the second system, measures 5-8. The score continues the 2.5/4 time signature in E minor. The guitar part has a descending eighth-note scale in the fifth measure, followed by rests. The bass part has a similar descending eighth-note scale in the fifth measure, followed by rests. The drum part is indicated by 'x' marks on a single staff, showing a consistent eighth-note pattern. A bracket labeled '14' is placed under the drum part in the eighth measure.

Ⓢ (Dr.) : 셋잇단음표의 타이밍에 주의한다.

Em

0 0 2 0 0 5 0 0

4 4 0 0 5 0 7 5 0 0

0 0 0 0 0 3 0 0

2 0 0 3 0 0 5 3 0 0

Em

E7(#9)

9 7 9 7 9 8 7 5

0 0 0 0 6 7

0 0 0 0 6 7

0 0 0 0 6 7

FIGHT FIRE WITH FIRE

화이트 화이어 워드 화이어

Words & Music by J. Hetfield, L. Ulrich and C. Burton

▶ Metallica

템포가 상당히 빠르고 꽤 정확한 리듬감이 요구되는 넘버이다. 기타 파트 연주만을 생각한다면 그다지 문제가 없을지 모르지만 밴드 전체로 플레이하게 되면 박의 처음을 포착하기가 상당히 어렵다. 처음엔 느린 템포로 시작해서 서서히 템포를 올려가면 좋을 것이다.

베이스 파트는 거의 기타와 옥타브 유니즌으로 돼 있다. 기타 파트와 같이 확실하게 플레이가 가능한 템포로부터 시작한다. 원곡의 템포로 볼때 피크의 플레이가 필요하게

된다.

드럼은 정확한 템포를 키프할 수 없으면 이 곡은 플레이가 불가능하다. 기본적인 패턴은 스네어가 모두 업 비트에 오지만, 긴장을 늦추면 스네어가 머리에 들어 있는 것처럼 들려 버림으로 주의한다. 또 후반에 등장하는 베이스 드럼의 16분음표는 트윈 베이스로 해서 양발로 커버할 수 밖에 없을 것이다.

Tempo-I

Intro: G G(onA) G(onB) C G Am E D 2x(A G) G G(onA) G(onB)

(Gt): 인트로는 곡조와 전혀 달리 클래식하다.
 7: 2개로 표기되어 있으나 실제로는 어쿠스틱 기
 6: 또 2개, 거의 같은 멜로디를 플레이하고 있
 는 것 같다.

1. C G Am E A G G^(onA) G^(onB) 2. C G Am Em G

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

C rit. Intro.-II N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(12strings A.Gt.)

1x tacet

2x

② (Gt.): 이 곡의 기본 리프. 박의 업 비트에 악센트는 비교적 강한 것으로 돼 있다. 그 때문에 악센트를 머리에 느끼기가 쉽다. 박의 처음에 발을 밟으며 연습해 보는 것도 한 방법이다.

N.C.

N.C.

②

(1x tacet)

1x tacet

(1x tacet)

N.C.

1.

2.

N.C.

Intro.-III N.C. G F#m G F#m N.C. G F#m G F#m

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

N.C. G F#m G F#m N.C. G F#m

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

♩ 1,2(D.S.1,2.time Straight)

A N.C.

3x

Do un to oth ers as they (have)done to you
 Blow the u ni verse in to noth ing ness
 Time is like a fuse short and burn ing fast
 Soon to fill our lungs the hot winds of death

N.C.

3x

But what the hell is this world com ing to
 Nu clear war fare shall lay us to rest
 Ar ma geddon is here like said in the past
 The gods are laugh ing So take your last breath

[B] N.C. G F#m G F#m N.C. G F#m

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

[C] Em G Em Bb B Bb Em G Em Bb B Bb

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

③(Dr.): 스네어가 박의 얼굴로 돼 있는 것에 주목. 또 도중의 필 인은 훌륭하게, 스피드를 내어 템포를 무너뜨리지 않도록 한다.

Em G Em B^b B B^b Em G Em B^b B B^b **to** 1, 2.

Fight Fire ————— With Fire ————— Burst-ing with fear —————

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef. The music begins with a double bar line and a repeat sign. The first measure of the first staff contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5). The ninth measure contains a whole note chord (F#4, A4, C5). The tenth measure contains a whole note chord (F#4, A4, C5). The eleventh measure contains a whole note chord (F#4, A4, C5). The twelfth measure contains a whole note chord (F#4, A4, C5). The thirteenth measure contains a whole note chord (F#4, A4, C5). The fourteenth measure contains a whole note chord (F#4, A4, C5). The fifteenth measure contains a whole note chord (F#4, A4, C5). The sixteenth measure contains a whole note chord (F#4, A4, C5). The seventeenth measure contains a whole note chord (F#4, A4, C5). The eighteenth measure contains a whole note chord (F#4, A4, C5). The nineteenth measure contains a whole note chord (F#4, A4, C5). The twentieth measure contains a whole note chord (F#4, A4, C5). The score ends with a double bar line.

[illegible]

The musical score for "The Rose Tree" is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The vocal line consists of a single melody line. The score concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The piece consists of two measures, followed by a double bar line and a repeat sign, and then a final measure. The notes are: Measure 1: Treble (C4, D4, E4, F#4, G4, A4, B4, C5), Bass (C3, D3, E3, F#3, G3, A3, B3, C4); Measure 2: Treble (D4, E4, F#4, G4, A4, B4, C5, D5), Bass (D3, E3, F#3, G3, A3, B3, C4, D4); Repeat: Treble (C4, D4, E4, F#4, G4, A4, B4, C5), Bass (C3, D3, E3, F#3, G3, A3, B3, C4); Final: Treble (C4, D4, E4, F#4, G4, A4, B4, C5), Bass (C3, D3, E3, F#3, G3, A3, B3, C4). The bass line includes fingerings: 0 0 0 0 0 0 2 for the first measure, 0 0 0 0 0 0 3 0 2 0 2 for the second measure, and 0 0 0 0 0 0 2 0 2 0 1 for the final measure.

A musical score for a single melodic line, likely for a violin or flute. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 2/4. The score consists of several measures, including a repeat sign and a double bar line. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The piece concludes with the instruction 'D.S.1.' (Da Capo, first ending).

1. Coda

B \flat D C Bm Am G Am Bm C Bm G Am

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

E N.C.

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

④ (Gt): B마이너 펜타토닉 스케일을 상행해서 하행해 오는 프레이징이다. 상당한 스피드이므로 정확한 피킹이 요구된다.

Vo. N.C. Am G F#m

Gt.-I cho. cho. h. p. (8va) cho.C.D.

Gt.-II 8.

Ba. 8.

Dr. 8.

Vo. Em F#m G Em F#m G Em F#m G Em F#m G Em F#m G Em F#m G Em F#m G

Gt.-I 8va (Gt.-III) 15 15 19 19

Gt.-II 0 4 2 5 3 0 4 2 5 3 0 4 2 5 3

Ba. 0 2 3 0 2 3 0 2 3 0 2 3

Dr. +

⑤ (Gt.): 3도의 하모니를 만들어 내는 트윈 리드.
싱커페이션 부분에서 리듬이 약해지지 않도록 주
의하기 바란다.

N.C.

[illegible]

N.C.

Am

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 2/4 time signature. It features complex fretboard notation with numbers 1-14 indicating specific frets. The notation includes various techniques such as p. (picking), h. (hammer-on), s. (slide), and (Gr.-III) (grace note). The vocal part is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are in French and appear to be a song about a "petite fleur" (little flower) and a "petite ville" (little town). The score is divided into three systems, each with a guitar staff and a vocal staff. The first system includes a guitar staff with complex fretboard notation and a vocal staff with lyrics. The second system includes a guitar staff with complex fretboard notation and a vocal staff with lyrics. The third system includes a guitar staff with complex fretboard notation and a vocal staff with lyrics.

Vo. G F#m N.C.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. N.C. Am

Gt.-I

Gt.-II

Ba.

Dr.

Em G N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

lx tacet

0 0 0 0 0 3 0 0 0 0 0 2 0 0 0 0 0 3 0 2 0 2

1. N.C. 2. N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

0 0 0 0 0 3 0 2 0 2

D.S.2.

2. Coda B^b

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. H Em G Em B \flat B B \flat Em G Em B \flat B B \flat Em G Em B \flat B B \flat 1 Em G Em B \flat B B \flat

Fight Fire _____ With Fire _____ Fight Fire _____ With Fire _____ Fight Fire _____ With Fire _____ Fight Fire _____ With Fire _____

2 Em G Em B \flat B B \flat 1 Em G Em B \flat B B \flat Em G Em B \flat B B \flat Em G Em B \flat B B \flat

Fight Fire _____ With Fire _____ fight

Em G Em B \flat B B \flat Em G Em B \flat B B \flat Em G Em B \flat B B \flat Em G Em B \flat B B \flat

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑥

Em G Em B \flat B B \flat B \flat Em E7(#9)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Arm. Down

(S.E.) Bomb

⑥

⑥(Dr.): 여기서부터 스네어가 얼굴로 바뀌고 베이스 드럼도 16분음표가 된다. 스무드하게 연결해서 북돌아 가도록 한다.

라이드 더 라이트닝

XXXXXXXXXXXXXXXXXXXX

69

Em

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

Em to $\text{C}\sharp$ 2

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

[C] F#m

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

3. (straight)

F#m **[D] Em**

Vocal

Guilt - y as charged
Wait for the sign
Time mov - ing slow

but damn it, it ain't right
to flick the switch of death
the min - utes seem like hours

E.G. 1.2

TAB

E.B.

TAB

Drums

Em

Vocal

there's some-one else — con-trol-ling — me
 it's the be-gin-ning of — the end
 the fi-nal cur-tain call I — see

Death in the air
 Sweat, chill-ing cold
 How true is this?

E.G. 1.2

TAB

H M H M

Simile 4 bars

E.B.

TAB

H H

Simile 4 bars

Drums

Em

Vocal

strap-ped in the e-lec-tric chair
 as I watch death un-fold
 just get, it o-ver with

this can't be hap-pen-ing — to — me —
 con-sci-ous-ness's my on-ly friend
 if this is true, — just let — it be

E.G. 1.2

TAB

E.B.

TAB

Drums

F#m

Vocal

Who made you god to say
 My fin - gers grip with fear
 Wak - ened by hor - rid scream

I'll take your life from you!!
 what am I do - ing here?
 freed from this fright - en - ing dream

E.G. 1.2

TAB

E.B.

TAB

Drums

F#m

[E] C#m Cm Bm C#m A

C#m Cm Bm C#m

Vocal

Flash be - fore my eyes

now it's time to

E.G. 1.2

TAB

E.B.

TAB

Drums

A **Bm** **F#m** **C#m** **Cm Bm** **C#m**

Vocal
die ——— ya ha Burn - ing in my

E.G. 1.2

TAB

E.B.

TAB

Drums

A **C#m** **Cm Bm** **C#m** **1.A** **F** **F#m**

Vocal
brain I can feel the flame

E.G. 1.2

TAB

E.B.

TAB

Drums

Vocal *F#m* *to 3* **2.** *A*
flame

E.G. 1.2

TAB

E.B.

TAB

Drums

Vocal *G* *Em*

E.G. 1.2

TAB

E.B.

TAB

Drums

Em S:1
H C B

Vocal

Some-one help me oh please god help me

E.G. 1.2

TAB

E.B.

TAB

Drums

B^b A F

Vocal

they're try-ing to take it all a - way I don't

E.G. 1.2

TAB

E.B.

TAB

Drums

Gm

B \flat

1 (D.S. 1 time Repeat)

Em

wow

Vocal

want

to

die

E.G. 1.2

TAB

E.B.

TAB

Drums

1. Em

2. Em

to 1

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

[J]

C **B7**

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

[K]

Em **C** **G** **Am**

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

1x tacet

PHH PHH

1x tacet

PHH PHH

12 5 9 12 5 9

6

M

M

2x

2x

Am Em C

Vocal

E.G. 1

H P H H P H H P H H P

cho cho

H P

TAB

12 5 0 12 5 0 12 5 0 12 6 9 5

6 7

10

3

7 8 7 9

E.G. 2

Simile 4 bars

TAB

Simile 4 bars

E.B.

TAB

Drums

G Am Em C

Vocal

E.G. 1

(1x tacet)

S

g

(1x tacet)

S

S

S

S

S

TAB

7 9 7 7 9

9

8

6

9 11 11 12

9 9 10

12 14 14 12 12 14

10 12 12 10 10 12

S

S

S

E.G. 2

Simile 4 bars

TAB

Simile 4 bars

E.B.

TAB

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of F#m (F# minor), with a tempo of 120 BPM. The score is arranged for a four-piece band: Vocal, E.G. 1 (Electric Guitar 1), E.G. 2 (Electric Guitar 2), and Drums. The guitar parts are written in standard notation with tablature (TAB) below them. The bass part is written in standard notation. The drum part is written in standard notation with a kick drum (X) and snare drum (Y) pattern. The score includes a key signature change from F#m to D major (D) in the 4th measure, and then to A major (A) and Bm (B minor) in the 8th measure. The guitar parts feature various techniques such as palm muting (P), cho (chords), and a solo (Solo) in the 6th measure. The bass part features a steady eighth-note pattern. The drum part features a simple kick and snare pattern.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, E.G. 1 (Electric Guitar 1), TAB (Guitar Tablature), E.G. 2 (Electric Guitar 2), TAB (Guitar Tablature), E.B. (Electric Bass), TAB (Guitar Tablature), and Drums. The key signature is D major (two sharps), and the time signature is 4/4. The score is divided into three measures, each with a specific chord indicated above the staff: Bm (B minor), F#m (F# minor), and D (D major). The Vocal part features a melodic line with lyrics "cho", "cho", "cho", "D", "cho", "cho", "D", "cho". The E.G. 1 part includes a solo section with a "P" (Palm Mute) marking and a "Sua" (Sustained) marking. The TAB parts provide fret numbers for the guitar and bass. The E.G. 2 and E.B. parts include a "Simile 4 bars" instruction. The Drums part features a rhythmic pattern with a "3" (triple) marking.

A Bm F#m

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Simile 4 bars

Simile 4 bars

Simile 4 bars

Simile 4 bars

D A Bm

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Vocal F#m D A Bm

E.G. 1 H P P cho

TAB H P P cho

E.G. 2 Simile 4 bars

TAB Simile 4 bars

E.B. Simile 4 bars

TAB Simile 4 bars

Drums

Vocal Bm [M] A G

E.G. 1 cho cho cho 3 3 3 3 3 3 3 3 (8va)

TAB cho cho cho 3 3 3 3 3 3 3 3 3

E.G. 2

TAB

E.B.

TAB

Drums

Vocal F Em

E.G. 1 Arm up W.C

TAB Arm up W.C

E.G. 2 Arm up M M

TAB Arm up M P M P

E.B. P P

TAB P P

Drums P P

Vocal Em B C B Em B C B

E.G. 1 P P P P P P H.C cho H.C cho H.C cho

TAB P P P P P P H.C cho H.C cho H.C cho

E.G. 2 M M P

TAB M M P

E.B. P

TAB P

Drums P

Em B C B Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em B C B Am/C G/B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Gm/B^b **A** **F**

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

G/D **B^b** **C** **G/B**

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

System 1: Measures 1-12

Chords: Gm/Bb, A, F

Vocal: (Lyrics and melody line)

E.G. 1: (Electric Guitar 1 part with bends and vibrato)

TAB: (Guitar Tablature for E.G. 1)

E.G. 2: (Electric Guitar 2 part with bends and vibrato)

TAB: (Guitar Tablature for E.G. 2)

E.B.: (Electric Bass part)

TAB: (Guitar Tablature for E.B.)

Drums: (Drum kit notation)

System 2: Measures 13-24

Chords: G, Bb, Em

Vocal: (Lyrics and melody line)

E.G. 1: (Electric Guitar 1 part with bends and vibrato)

TAB: (Guitar Tablature for E.G. 1)

E.G. 2: (Electric Guitar 2 part with bends and vibrato)

TAB: (Guitar Tablature for E.G. 2)

E.B.: (Electric Bass part)

TAB: (Guitar Tablature for E.B.)

Drums: (Drum kit notation)

Annotations: (8va), 1x only W.C. Delay, 4 times Repeat

Coda 1

Coda 2

Coda 1

Vocal **C/E**

E.G. 1.2

TAB

E.B.

TAB

Drums

Coda 2

Vocal **Em**

E.G. 1.2

TAB

E.B.

TAB

Drums

Coda 3

D.S. 2 to [B]

[Q]

Vocal **N.C.**

E.G. 1.2

TAB

E.B.

TAB

Drums

Coda 3

Vocal **F#m** **C**

E.G. 1.2

TAB

E.B.

TAB

Drums

D.S. 3 to [D]

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

Chords: F#m, E, F#m, C

Annotations: H, M, S

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chords: F#m, E, Em

Annotations: H, M, g

ESCAPE

에스케이프

Words & Music by J. Hetfield, L. Ulrich and K. Hammett

Chord progression: N.C. [A] Am G/D Em/B Am G/D Em/B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chord progression: Am G/D Em/B Am G/D Am/E F

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

[B] Am **[C] Am** **C/A Am** **N.C.**

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

Am **C/A Am** **N.C.** **[D] F#m** **G**

Vocal

E.G. 1.2

TAB

E.B.

TAB

Drums

Feel no pain, but my life ain't eas-y
Rape my mind and de-stroy my feel-ing

G F#m G F#m G

Vocal

I know I'm my best friend____
Don't tell me what to do____

No one cares, but I'm so much strong - er
I don't care now, cause I'm on my side

E.G.1.2

TAB

E.B.

TAB

Drums

G F#m G E F F#m

Vocal

I'll fight un - til the end
And I can see through you

To es - cape from the
Feed my brain with your

E.G.1.2

TAB

E.B.

TAB

Drums

Chords: F#m G F#m G

Vocal

true false world__ Un-dam-aged des - ti - ny__
 so called stand-ards Who says that I ain't right__

E.G. 1.2

TAB

E.B.

TAB

Drums

Chords: G F#m G F#m G E F

Vocal

Can't get caught in the end - less cir - cle ring of stu - pid - i - ty
 Break a - way from your com - mon fash - ion see through your blur - ry sight

E.G. 1.2

TAB

E.B.

TAB

Drums

E A G F#m

Vocal

Out for my own, out to be free
 Out for my own, out to be free

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

A G F#m

Vocal

One with my mind, they just can't see
 One with my mind, they just can't see

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

A **G** **F[#]m**

Vocal

No__ need__ to__ hear things__ that they say__
 No__ need__ to__ hear things__ that they say__

E.G. 1

Simile 4 bars

TAB

Simile 4 bars

E.G. 2

Simile 4 bars

TAB

Simile 4 bars

E.B.

Simile 4 bars

TAB

Simile 4 bars

Drums

Simile 4 bars

A **G** **F[#]m**

Vocal

Life is for__ my__ own to live__ my own way__
 Life is for__ my__ own to live__ my own way__

E.G. 1

Simile 4 bars

TAB

Simile 4 bars

E.G. 2

H H P

TAB

H H P

E.B.

Simile 4 bars

TAB

Simile 4 bars

Drums

Chorus

Vocal

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

See No them try to
No damn chains can

Tubular Bell

Vocal

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

bring the ham
hold me to mer
the ground down

1. F#m G 2. E G

[H] F#m Bm A F#m A G F#m A F

Vocal

E.G.

TAB

E.B.

TAB

Drums

[I] Em G Em Bb A G A Em G

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em B^b A G A Em G Em B^b A G A

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

P cho (8va) P P

16 16 12 16 12 15 15 16 15 14 12 15 14 12 12 16 14 12 16 14 12 10 14 12 10 0 12 10 8 7 10 8 7 9 7 9

Em G Em B^b A G A E F[#]m E F[#]m E

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

H.C cho D P g M M

7 7 0 7 9 7 9 7 0 9 9 7 9 7 7 7 12 10 0 12 9 10 9 12

Vocal

E F#m E G E F#m E F#m E F#m E G

E.G. 1

M M

TAB

9 2 0 0 3

E.G. 2

S cho D P

TAB

10 9 10 12 10 10 9 10 9 11 11 11 11 11 11 11 11 9 9 11 9 11

E.B.

TAB

0 2 2 0 0 3 3

Drums

Vocal

E F#m E F#m E F#m E G E F#m E F#m G

E.G. 1

M

TAB

0 2 2 0 2 3

E.G. 2

cho P P P H P H P cho 8va S P

TAB

11 11 9 12 9 9 12 9 10 9 11 11 10 0 11 9 11 9 11 11 9 12 9 9 12 9 12 9 11 11 0 5 4 0 0 7 0 0 0 9 0 0 0 10 0 0 0

E.B.

TAB

0 2 2 0 2 3

Drums

Vocal

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

N.C.

Em

G

Em

B^b A G A

Em

B^b A G A

1. 2. 3.

4.

2,3,4x

1x only

Vocal: *Life is for my own to live my own way*
 E.G. 1: *Life is for my own to live my own way*
 TAB: *Life is for my own to live my own way*
 E.G. 2: *Life is for my own to live my own way*
 TAB: *Life is for my own to live my own way*
 Kb.: *Life is for my own to live my own way*
 E.B.: *Life is for my own to live my own way*
 TAB: *Life is for my own to live my own way*
 Drums: *Life is for my own to live my own way*

CREEPING DEATH

크리핑 데스

Words & Music by J. Hetfield, L. Ulrich and K. Hammett, C. Burton

▶ Metallica

업 템포의 무거운 넘버이다. 기타는 디스토션 사운드가 이 곡의 포인트가 되므로 음색을 만드는 방법을 연구해 보자. 또 곡중에 템포 체인지가 있으므로 기분을 전환해 플레이할 것. 올터네이트 피킹을 마스터하고 있지 않으면 -1을 마음대로 연주하는 것이 곤란하다.

베이스는 전체적으로 기타와 유니즌 플레이가 많으나 단순한 프레이즈가 되지 않도록 악센트나 드럼의 콤비네이션

을 충분히 생각한 플레이가 바람직하다. 또 프레이즈의 스피드감을 내도록 노력하자.

드럼은 업 템포에서의 리듬 키프를 확고히 할 것과 템포 체인지 부분의 안정된 드러밍이 포인트가 된다. [E]에서의 리듬은 악센트를 충분히 살리지 않으면 흥이 나지 않으므로 주의할 것.

Intro-I

Em D Em D Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em D Em D A G F# Em

to ②. Intro.-II Tempo Change

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.): 이 곡의 메인 리프이다. 뒷 박의 악센트를 확고히 의식해서 치는 것이 중요하다.

Em G Em G Em F# Em G Em G Em F# Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

④ (Ba) : 드럼은 베이스 드럼에 집중해서 타이밍을 잘 맞추자.

⑤ (Dr) : 베이스 드럼이 기분 좋게 연주되고 있는 부분이다. 리듬을 밀어 내는 것같은 느낌으로 플레이하면 좋을 것이다.

Em B C# G  Em

Vo.  Slaves He - brews born to serve to the phar -
Now Let my peo - ple go land of Go -
I Rule the mid - nite air the de - stroy -

Gt.-I 

Gt.-II  h.p. h.p. h.p. h.p.

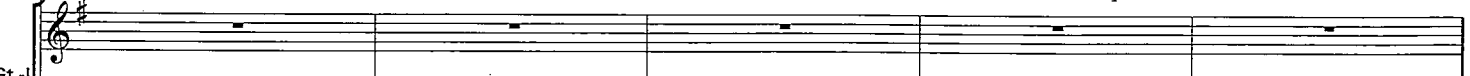
Ba.  0 0 7 0 0 0 7 0 0 0 2 4 3 0 0 2 0 0 2 0 2 0 0 2 0 2 3 2 3 2 0

Dr.  2, 3x (1) h.p. h.p. h.p.

④ ⑤

Em

Vo.  D.S.time
- ach Heed To his ev - ery word live in fear
- shen Go I will be with thee bush of fire
- er Born I shall soon be there dead- ly mass

Gt.-I 

Gt.-II 

Ba. 

Dr.  3x 2x 3x 3x 2x D.S.time Fill in 2x 2x

Em

Vo. 2x, D.S. time

Faith Of the un - known one
 Blood Run - ning red and strong
 I Creep the steps and floor

the deliverer wait
 down the Nile
 fi - nal dark - ness

Wait
 Plague Dark - ness must
 Blood Lambs blood paint

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. 2, 3x ()

— be done — four hun - dred years
 — days long — hail to fire
 — ed door — I shall pass

[B] Em G Em G Em F#

Gt.-I

Gt.-II

Ba.

Dr. D.S. time Fill in

Em G Em G Em F# Em G Em G Em F# Em G Em G Em F#

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em C D F Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑥ (Dr): 베이스 드럼이 사운드의 기초로 돼 있는
부분이므로 리듬의 타이밍을 충분히 익히는 것이
중요하다.

Em C D F G Em C

Vo. — the cho - sen one So let it be writ - ten

Gt.-I

Gt.-II

Ba.

Dr.

D.S. time

D F Em C D

Vo. So let it be done To kill the first - born phar - aoh son

Gt.-I

Gt.-II

Ba.

Dr.

6

D B C# G to 1. Em

Vo.  I'm Creep - ing Death

Gt.-I 

Gt.-II  h. p. p.

Ba.  h. p. p.

Dr. 

1.

2.

Em

B C# G Em

Vo. 

Gt.-I  8va →

Gt.-II 

Ba.  s.

Dr. 

Em B C# G **E** Em Am

Vo.

Gt.-I

cho. cho. cho. cho. cho.

cho. cho. cho. cho. cho.

15 17 19 17 19 20 19 20 17 19 20 22 22 22 22 22 22 22 22 22 22 22 22 17 22 20 19 22 20 19 22 20 19 22 20 19 17

Gt.-II

h.p.p. h.p.p.

Ba.

h.p.p. h.p.p.

Dr.

Am C Em Am C

Vo.

Gt.-I

p. p. (8va) cho. C.D. cho. cho. p.cho. p.cho. p.cho.

cho. C.D. cho. cho. p.cho. p.cho. p.cho.

20 19 17 19 17 16 19 17 16 19 19 17 12 14 14 14 12 12 14 14 14 12 12 14 14 14 12 15 15 12 12 15 15 12 12 14 14 14 12

Gt.-II

4. 4. 4. 4.

Ba.

4. 4.

Dr.

⑦ (Gt.): 꽤 빠른 프레이즈이지만 핑거링을 확고히 하여 단숨에 연주해 치우는 기분으로 플레이하자.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gt.-I) features a complex melody with triplets and a tremolo section. The bass part (Ba.) provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part (Dr.) includes a variety of rhythmic patterns, including triplets and a final section with a more complex, syncopated rhythm. The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers and a tremolo effect indicated by a wavy line. The bass part includes fret numbers and a tremolo effect indicated by a wavy line. The drum part includes various rhythmic notations, including triplets and a final section with a more complex, syncopated rhythm.

⑨ (Gt) : 솔로 프레이즈에 연결되는 스텝이라고 할
부분이다. 효과음적으로 붙돌아가는 것이 중요하다.

Em G Em G Em F# Em G Em G Em F# Em G Em G

Vo.

Gt.-I

(tremolo)

9

p. cho. p. p.

Ba.

Dr.

Em F# [G] Em C D F Em

Vo.

Gt.-I

8va

Gt.-II

Ba.

Dr.

Em C D F G Em C

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

D F Em C D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

D B C# G Em Em F D Em G F Em F D

[H] Tempo Change

Vo.

cho. cho. (8va)

Gt.-I

cho. cho.

Gt.-II

(.)=Mute

Ba.

Dr.

⑩

Em G F Em F D Em G F Em F D Em G F Em F D

[I] Chorus

(Chorus) Die die by die my

Gt.-I

Gt.-II

(.)=Mute

Ba.

Dr.

⑩

⑩ (Dr): ㉠부분을 붙이는 패턴. 악센트를 의식한 플레이가 바람직하다.

Em G F Em F D Em G F Em F D Em G F

Vo. hand die I creep a-cross the land Kill-ing first born man Die by my hand I creep a-cross the

Gt.-I

Gt.-II

Ba.

Dr.

Em F D Em G F Em [J] Tempo Change

Vo. land die Kill-ing first born man die die

Gt.-I

Gt.-II

Ba.

Dr.

1. Coda

Em F B D

Vo. Gt.-I Gt.-II Ba. Dr.

Em (onB) Em F (onC) Em Em (onB) Em F (onC)

Death

D.S.

4.

4.

4.

4.

① (Gt.): 오른손 바닥을 사용한 류트와 같은 피킹으로 연주할 것. 또 밸런스에 주의해서 피킹하는 것도 중요하다.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of D major (indicated by two sharps) and 4/4 time. The score is arranged for five parts: Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Bass (Ba.), and Drums (Dr.).

Chords: The chords are indicated above the staves: F (on C), Em, Em (K), Em, Em (on B), Em, F (on C), and Em.

Vocal Part (Vo.): The vocal line is written in a single staff. It begins with a whole rest for the first measure, followed by a half note G4, a half note A4, and a whole note B4. The melody continues with a half note G4, a half note F#4, and a whole note E4. The final measure contains a whole note D4.

Guitar I (Gt.-I): The guitar I part is written in a single staff. It begins with a whole rest for the first measure, followed by a half note G4, a half note A4, and a whole note B4. The melody continues with a half note G4, a half note F#4, and a whole note E4. The final measure contains a whole note D4.

Guitar II (Gt.-II): The guitar II part is written in a single staff. It begins with a whole rest for the first measure, followed by a half note G4, a half note A4, and a whole note B4. The melody continues with a half note G4, a half note F#4, and a whole note E4. The final measure contains a whole note D4.

Bass (Ba.): The bass part is written in a single staff. It begins with a whole rest for the first measure, followed by a half note G4, a half note A4, and a whole note B4. The melody continues with a half note G4, a half note F#4, and a whole note E4. The final measure contains a whole note D4.

Drums (Dr.): The drum part is written in a single staff. It begins with a whole rest for the first measure, followed by a half note G4, a half note A4, and a whole note B4. The melody continues with a half note G4, a half note F#4, and a whole note E4. The final measure contains a whole note D4.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal parts. The score is written in G major (one sharp) and 4/4 time. The guitar part features intricate fingerings and a melodic line that is repeated twice. The bass part provides a steady accompaniment, also repeated twice. The drums play a simple, rhythmic pattern. The vocal parts are written for a male voice, with lyrics in both English and Chinese. The lyrics are: "Hello, friends, it's me, Simon and Garfunkel, with a new album, 'The Sound of Silence'." The score is divided into two systems, each containing five staves. The first system includes the vocal part, guitar I, guitar II, bass, and drums. The second system includes the vocal part, guitar I, guitar II, bass, and drums. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The lyrics are written in both English and Chinese, with the English lyrics in parentheses. The score is a full arrangement of the song, suitable for a live performance or recording.

B C B A C Em D C B

Vo.

Gt.-I

cho.

cho.

cho.

2x Over Dub.

p.

p.

p.

p.

Gt.-II

2x Over Dub.

Ba.

Dr.

B C B A C

Vo.

Gt.-I

4.

4.

p.

1x only

p.

1x only

Ba.

1x only

1x only

Dr.

D.C.

2. Coda

rit. A G F# Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Fill in

BATTERY

바터리

Words & Music by J. Hetfield and L. Ulrich

▶ Metallica

이 곡에서 기타의 음색은 인트로 일부를 제외하고는 심이 굵고 디스토션이 충분히 발휘되는 세팅으로 통일되어 있다. 기술면으로 말하면 뮤트음과 논 뮤트음을 명확히 구별하는 것이 포인트이고 그 위에 파워풀하고 샤프한 플레이가 중요하다.

베이스는 거의 기타와의 유니즌인데 코드의 루트음을 8분 음표로 치는 플레이가 특징. 베이시스트는 자기가 전체의 리듬을 리드하는 기분으로 플레이하는 것이 필요하다. 또 피킹

은 파워풀하게 하고 하나하나의 음량을 고르게 하는 것이 포인트이다.

드럼은 당연히 스피디한 플레이가 요구된다. 따라서 정확한 리듬 키프와 스무드한 스틱워크가 최대의 과제가 된다. 스네어의 위치가 각 박수의 뒤에 들어가는 경우와 2박4박에 들어가는 경우가 있으므로 구성을 확고히 파악해두는 것이 중요하다.

The musical score for 'Battery' by Metallica is presented in a five-staff format. The staves are labeled: Vo. (Vocal), Gt.-I (Guitar I), Gt.-II (Guitar II), Ba. (Bass), and Dr. (Drums). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with an 'Intro.' section. Above the staves, the following chords are indicated: Em, F#7, F#m7, G, and Em. The Gt.-I staff contains complex chordal and melodic lines, including a section marked with a circled '1' and a bracket. The Gt.-II staff has a section marked with a circled '2' and a bracket, with a 'vib.' (vibrato) marking. A note in the Gt.-II staff is marked with a dot and a circled 'x', with a legend below stating '(.)=Mute'. The Ba. and Dr. staves show the bass and drum parts respectively, with the bass line often playing the root notes of the guitar chords.

① (Gt.): 3 박자와 4 박자가 번갈아 반복되어 가는 패턴이므로 마디 감각을 잃지않는데 주의가 필요하다.

② (Gt.): 이 뮤트는 왼손을 사용하는 것이다. 3번줄 4프렛의 B음을 누를 때 남은 손가락을 B음보다 저음현 측의 4, 5번줄에 대어두고 이 2줄을 포함 해서 재빠르게 연주해 버리는 주법이다.

Vo. $F\Delta 7$ $F\#m7$ G Em $F\Delta 7$

Gt.-I

Gt.-II

Ba.

Dr.

vib.

vib.

vib.

vib.

vib.

h. 3 p. vib.

h. 3 p. vib.

Vo. $F\#m7$ G Em $F\Delta 7$ $F\#m7$

Gt.-I

Gt.-II

Ba.

Dr.

vib.

vib.

vib.

vib.

vib.

vib.

vib.

vib.

Chords: G, Em, F#7, F#m7

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Ba. (Bass):

Dr. (Drum):

Chords: G, Em, F, D(onF#)

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Ba. (Bass):

Dr. (Drum):

③ (Gt): 이 부분은 4개의 기타로 녹음돼 있다. 이것을 트윈 기타로 플레이하는 경우에는 위 2개의 부분에서 싱글 노트의 고음부 축을 플레이하면 좋을 것이다.

Vo. G Em F D (on F#)

Gt.-I

Gt.-II

Ba.

Dr.

1. G G Em B G B (on F#)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. [A] Em B^b A Em D Em B^b A F[#] G A^b

Gt.-I

(.)=Mute

Gt.-II

Ba.

Dr.

Vo. Em B^b A Em D Em B^b A B^b A

Gt.-I

Gt.-II

Ba.

Dr.

④ (Gt.): 이 부분이 메인 리프. 뮤트는 오른손을 브릿지에 대고 하는데 확실하게 뮤트를 거는 것이 포인트이다.

Em B \flat A Em (onG) Em D(onF \sharp) Em (onG) Em B \flat A F \sharp G A \flat

Vo. Gt. Ba. Dr.

Em B \flat A Em (onG) Em D(onF \sharp) Em (onG) Em B \flat A B \flat A

Vo. Gt. Ba. Dr.

Em G A Em B(onD \sharp) Em B \flat A

Vo. Gt. Ba. Dr.

Lash-ing out the ac-tion re-
Crush-ing all de-ceiv-ers
Cir-cle of des-truc-tion

(*)=Mute

⑤(Dr): 이 리듬 패턴은 8비트의 일반적인 스네어 (2박과 4박에 침)에 대해 1마디 안에서 4회 치는, 통상보다 배의 드라이브가 도입되고 있으므로 리듬에 주의해서 빨라지지 않도록.

⑥(Ba): 기타의 리프를 지탱하는 중심적인 베이스 라인. 리듬은 물론, 음의 솟아남에도 세심한 주의가 필요하다. 특히 4마디째는 선포도 소중히 해서 파워풀한 플레이를 하자.

~Em Em (onG) D (onF#) B^b A F# G A^b Em B^b A

Vo. -turn-ing the re-ac-tion Weak are ripped and torn a-way
 mash-ing non-believ-ers Nev-er end-ing po-ten-cy
 ham-mer comes crush-ing Pow-er house of en-er-gy
 Hyp-notiz-ing pow-er
 Hun-gry vio-lence seek-er
 Whip-ping up a fu-ry

Gt.

Ba.

Dr.

Em Em (onG) D (onF#) B^b A F# G A^b Em G

Vo. crush-ing all that cow-er Bat-ter-y is here to stay Smash-ing through the bounda-ries Lu-na-ey has found me
 feed-ing off the weak-er Breed-ing on in-san-i-ty
 dom-i-nat-ing flur-ry We cre-ate the Bat-ter-y

Gt.

Ba.

Dr.

A B (onD#) Em B^b A Em (onG) Em B^b A F# G A^b

Vo. Can-not stop the Bat-ter-y

Gt.

Ba.

Dr.

Em G A B(onD#) Em B^b A Em G F#

Vo. Pound-ing out ag-gres-sion Turns in-to ob-ses-sion Can-not kill the Bat-ter-y

Gt.

Ba.

Dr.

Em B G Em B(onD#) Em B^b A Em Em(onG) D(onF#)

Vo. Can-not kill the fami-ly Bat-ter-y is found in me

Gt.

Ba.

Dr.

(onG) Em Em B^b A B^b Em B^b A Em Em(onG) D(onF#) (onG) Em Em B^b A

Vo. Bat-ter-y

Gt.

Ba.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo, two guitars, and a bass. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Vo.) are in treble clef, and the guitar parts (Gt.-I, II) are also in treble clef. The bass part (Ba.) is in bass clef. The drum part (Dr.) is in bass clef. The score includes a key signature change from G major to E minor (Em) at the beginning of the second system, indicated by a box labeled "2. Em". The guitar parts feature a "Gt.-I, II Unison" section in the second system, where the two guitars play the same notes in unison. The bass part has a melodic line in the first system and a more rhythmic, syncopated line in the second system. The drum part is a simple, steady beat. The score is divided into four measures, with a double bar line after the second measure. The key signature change is indicated by a box labeled "2. Em" above the first measure of the second system. The guitar parts are marked with "Gt.-I, II Unison" and "Unison" with an arrow pointing to the right. The bass part has a melodic line in the first system and a more rhythmic, syncopated line in the second system. The drum part is a simple, steady beat. The score is divided into four measures, with a double bar line after the second measure.

⑧ (Dr): 베이스 드럼을 확실히 넣는 것이 포인트가 된다. 각 부분의 음량 밸런스를 유지하고 힘차게 두드리자.

Vo. G Em G

Gt.-I (Gt.-I, II Unison)

Gt.-II

Ba.

Dr.

8

Vo. Em 3 times Repeat C B G A B

Gt.-I (•)=Mute

Gt.-II (•)=Mute

9

Ba.

Dr.

⑨ (Gt.): 아무렇지 않은 느낌으로 들리는 뮤트지만 정확한 플레이를 하지 않으면 분위기가 바뀌어 버림으로 주의하자. 오른손을 잘 컨트롤해서 확실한 뮤트를 할 것.

[illegible]

This musical score is for the piece "The Wind" by George Gershwin, arranged for guitar, bass, and drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The guitar part (Gt.-I and Gt.-II) is the most prominent, with intricate fingerings and dynamics. The bass part (Ba.) provides a steady, rhythmic foundation. The drum part (Dr.) is a simple, driving pattern. The score is divided into four measures, each with a specific chord progression indicated above the guitar staff: Em, B Bb A, B Bb A, B Bb A, Em, B Bb A, B Bb A, G F# Em.

Instrumentation: Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Bass (Ba.), Drums (Dr.).

Key Signature: One sharp (F#).

Time Signature: 4/4.

Chord Progression (above guitar staff): Em, B B \flat A, B B \flat A, B B \flat A, Em, B B \flat A, B B \flat A, G F# Em.

Measure 1: Em, B B \flat A, B B \flat A, B B \flat A, Em.

Measure 2: B B \flat A, B B \flat A, G F# Em.

Measure 3: G F# Em.

Measure 4: G F# Em.

Measure 5: G F# Em.

Measure 6: G F# Em.

Measure 7: G F# Em.

Measure 8: G F# Em.

Measure 9: G F# Em.

Measure 10: G F# Em.

Measure 11: G F# Em.

Measure 12: G F# Em.

Measure 13: G F# Em.

Measure 14: G F# Em.

Measure 15: G F# Em.

Measure 16: G F# Em.

Measure 17: G F# Em.

Measure 18: G F# Em.

Measure 19: G F# Em.

Measure 20: G F# Em.

Measure 21: G F# Em.

Measure 22: G F# Em.

Measure 23: G F# Em.

Measure 24: G F# Em.

Measure 25: G F# Em.

Measure 26: G F# Em.

Measure 27: G F# Em.

Measure 28: G F# Em.

Measure 29: G F# Em.

Measure 30: G F# Em.

Measure 31: G F# Em.

Measure 32: G F# Em.

Measure 33: G F# Em.

Measure 34: G F# Em.

Measure 35: G F# Em.

Measure 36: G F# Em.

Measure 37: G F# Em.

Measure 38: G F# Em.

Measure 39: G F# Em.

Measure 40: G F# Em.

Measure 41: G F# Em.

Measure 42: G F# Em.

Measure 43: G F# Em.

Measure 44: G F# Em.

Measure 45: G F# Em.

Measure 46: G F# Em.

Measure 47: G F# Em.

Measure 48: G F# Em.

Measure 49: G F# Em.

Measure 50: G F# Em.

Measure 51: G F# Em.

Measure 52: G F# Em.

Measure 53: G F# Em.

Measure 54: G F# Em.

Measure 55: G F# Em.

Measure 56: G F# Em.

Measure 57: G F# Em.

Measure 58: G F# Em.

Measure 59: G F# Em.

Measure 60: G F# Em.

Measure 61: G F# Em.

Measure 62: G F# Em.

Measure 63: G F# Em.

Measure 64: G F# Em.

Measure 65: G F# Em.

Measure 66: G F# Em.

Measure 67: G F# Em.

Measure 68: G F# Em.

Measure 69: G F# Em.

Measure 70: G F# Em.

Measure 71: G F# Em.

Measure 72: G F# Em.

Measure 73: G F# Em.

Measure 74: G F# Em.

Measure 75: G F# Em.

Measure 76: G F# Em.

Measure 77: G F# Em.

Measure 78: G F# Em.

Measure 79: G F# Em.

Measure 80: G F# Em.

Measure 81: G F# Em.

Measure 82: G F# Em.

Measure 83: G F# Em.

Measure 84: G F# Em.

Measure 85: G F# Em.

Measure 86: G F# Em.

Measure 87: G F# Em.

Measure 88: G F# Em.

Measure 89: G F# Em.

Measure 90: G F# Em.

Measure 91: G F# Em.

Measure 92: G F# Em.

Measure 93: G F# Em.

Measure 94: G F# Em.

Measure 95: G F# Em.

Measure 96: G F# Em.

Measure 97: G F# Em.

Measure 98: G F# Em.

Measure 99: G F# Em.

Measure 100: G F# Em.

Measure 101: G F# Em.

Measure 102: G F# Em.

Measure 103: G F# Em.

Measure 104: G F# Em.

Measure 105: G F# Em.

Measure 106: G F# Em.

Measure 107: G F# Em.

Measure 108: G F# Em.

Measure 109: G F# Em.

Measure 110: G F# Em.

Measure 111: G F# Em.

Measure 112: G F# Em.

Measure 113: G F# Em.

Measure 114: G F# Em.

Measure 115: G F# Em.

Measure 116: G F# Em.

Measure 117: G F# Em.

Measure 118: G F# Em.

Measure 119: G F# Em.

Measure 120: G F# Em.

Measure 121: G F# Em.

Measure 122: G F# Em.

Measure 123: G F# Em.

Measure 124: G F# Em.

Measure 125: G F# Em.

Measure 126: G F# Em.

Measure 127: G F# Em.

Measure 128: G F# Em.

Measure 129: G F# Em.

Measure 130: G F# Em.

Measure 131: G F# Em.

Measure 132: G F# Em.

Measure 133: G F# Em.

Measure 134: G F# Em.

Measure 135: G F# Em.

Measure 136: G F# Em.

Measure 137: G F# Em.

Measure 138: G F# Em.

Measure 139: G F# Em.

Measure 140: G F# Em.

Measure 141: G F# Em.

Measure 142: G F# Em.

Measure 143: G F# Em.

Measure 144: G F# Em.

Measure 145: G F# Em.

Measure 146: G F# Em.

Measure 147: G F# Em.

Measure 148: G F# Em.

Measure 149: G F# Em.

Measure 150: G F# Em.

Measure 151: G F# Em.

Measure 152: G F# Em.

Measure 153: G F# Em.

Measure 154: G F# Em.

Measure 155: G F# Em.

Measure 156: G F# Em.

Measure 157: G F# Em.

Measure 158: G F# Em.

Measure 159: G F# Em.

Measure 160: G F# Em.

Measure 161: G F# Em.

Measure 162: G F# Em.

Measure 163: G F# Em.

Measure 164: G F# Em.

Measure 165: G F# Em.

Measure 166: G F# Em.

Measure 167: G F# Em.

Measure 168: G F# Em.

Measure 169: G F# Em.

Measure 170: G F# Em.

Measure 171: G F# Em.

Measure 172: G F# Em.

Measure 173: G F# Em.

Measure 174: G F# Em.

Measure 175: G F# Em.

Measure 176: G F# Em.

Measure 177: G F# Em.

Measure 178: G F# Em.

Measure 179: G F# Em.

Measure 180: G F# Em.

Measure 181: G F# Em.

Measure 182: G F# Em.

Measure 183: G F# Em.

Measure 184: G F# Em.

Measure 185: G F# Em.

Measure 186: G F# Em.

Measure 187: G F# Em.

Measure 188: G F# Em.

Measure 189: G F# Em.

Measure 190: G F# Em.

⑩ (Gt) : 해머링은 손가락을 네크의 안쪽까지 두드리는 기분으로 하고 풀링은 손가락 끝을 줄에 걸어 아래로 향해 떼는 요령이 중요하다.

[illegible]

⑪ (Gt) : 2박 3잇단음표는 몇번이라도 반복 연습해서 몸으로 익힐 것. 동시에 1박 3잇단음표를 분해해서 2박3잇단음표와의 관계를 이해해 둘 것.

F
 Vo. Em B(onD#)
 Gt.
 Ba.
 Dr. D.S.

⌘ Coda

Coda (onG)

Em Em

Vo. (Vocal) part: Treble clef, key of D major (F#), 2/4 time. The vocal line is mostly rests, with a final measure containing a whole note D5.

Gt. (Guitar) part: Treble clef, key of D major (F#), 2/4 time. The guitar line consists of eighth and quarter notes, ending with a double bar line. Below the staff, there are fret numbers: 5, 7, 0, 0, 0, 0, 0, 8, 8, 8, 8, 7, 7.

Ba. (Bass) part: Bass clef, key of D major (F#), 2/4 time. The bass line consists of eighth and quarter notes, ending with a double bar line. Below the staff, there are fret numbers: 3, 0, 0, 0, 0, 0, 0, 1, 1, 0.

Dr. (Drums) part: Bass clef, 2/4 time. The drum line consists of eighth and quarter notes, ending with a double bar line. Below the staff, there are asterisks indicating drum hits.

Vo. B^b F \boxed{G} Em B^b A Em Em $(onG)_D(onF\#)$ Em Em B^b A B^b

Bat - ter - y Bat - ter - y

Gt. $(\bullet)=\text{Mute}$

Ba.

Dr.

Em B \flat A Em Em(onG) D(onF \sharp) Em Em B \flat A B \flat F Em

Bat - ter - y

Vo. H F B^b B B^b B B^b B F[#] F B^b B B^b B B^b B F[#]

Gt. (•)=Mute

Ba.

Dr.

Vo. F B^b B B^b B B^b B F[#] F B^b B B^b 1. B B^b B F[#]

Gt.

Ba.

Dr.

2. B F[#] F Em

Gt.

Ba.

Dr.

MASTER OF PUPPETS

마스터 오브 피펫츠

Words & Music by J. Hetfield, L. Ulrich, C. Burton and K. Hammett

A Em D D^b C **B** Em 4 times Repeat

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D D^b C Em Em/B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

1. (Repeat)

C

Em

B

Em

N.C.

to 1

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

B

Em

B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em B Em N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

N.C. Em(b5)

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

8-2

Song # 2.

E Em

Vocal

End of pas - sion play, — crum - bling a - way —
Nee - dle - work the way, — Nev - er you be - tray —
Hell is worth all that, — nat - u - ral hab - i - tat —

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

Vocal

I'm your source of self de - struc - tion
 Life of death be - com - ing clear - er
 Just a rhyme with - out a rea - son

E.G. 1

(M)

Simile 4 bars

TAB

(M)

Simile 4 bars

E.G. 2

(M)

Simile 4 bars

TAB

(M)

Simile 4 bars

E.B.

Simile 4 bars

TAB

Simile 4 bars

Drums

Em

Vocal

Veins that pump with fear, suck - ing dark - est clear
 Pain mo - nop - o - ly. rit - u - al mis - er - y
 Nev - er - end - ing maze, drift on num - bered days

E.G. 1

Simile 4 bars

TAB

Simile 4 bars

E.G. 2

Simile 4 bars

TAB

Simile 4 bars

E.B.

Simile 4 bars

TAB

Simile 4 bars

Drums

Em

Vocal

Lead ing on your death's con - struc - tion
Chop your break - fast on a mir - ror
Now your life is out a sea - son

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Simile 4 bars

Em

F#m

Vocal

1.2.) Taste me you will see.
3.) I will oc - cu - py

More is all you need
I will help you die

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

M

H S H

M

M

M

M

B C B C D[#] B Em D fast - er Em
 come crawl - ing fast - er

E.G. 1 Simile 4 bars
 TAB Simile 4 bars

E.G. 2 Simile 4 bars
 TAB Simile 4 bars

E.B. Simile 4 bars
 TAB Simile 4 bars

Drums

B C B C D[#] B D Em
 O bey your mas - ter

E.G. 1 Simile 4 bars
 TAB Simile 4 bars

E.G. 2 Simile 4 bars
 TAB Simile 4 bars

E.B. Simile 4 bars
 TAB Simile 4 bars

Drums

B C B C D[#] B Em (D fast - er Em)

Vocal: Your life burns fast - er

E.G. 1: M M H

TAB: 0 0 0 0 5 7 7 7 9 10 9 10

E.G. 2: M M H

TAB: 0 0 0 0 5 7 7 7 9 10 9 10

E.B.: 0 0 0 0 5 7 7 7 9 10 9 10

Drums: 3 3 3 3

B C B N.C. Em F

Vocal: O - bey your mas - ter mas - ter

E.G. 1: M M

TAB: 7 7 7 7 10 9 9 7 6 6 8 7

E.G. 2: M M

TAB: 7 7 7 7 10 9 9 7 6 6 8 7

E.B.: 7 7 7 7 8 7 9 7 6 6 8 7

Drums: > > > >

G Em F#m Em G

Vocal
Mas - ter of pup-pet's I'm pull-ing your strings

E.G. 1
TAB

E.G. 2
TAB

E.B.
TAB

Drums

C Am Bm Am

Vocal
Twist-ing your mind and smash-ing your dreams

E.G. 1
TAB

E.G. 2
TAB

E.B.
TAB

Drums

Chords: D G C G B Em

Vocal: Blind-ed by me, you can't see a thing Just call my name, 'cause I'll

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chords: D Em C Em

Vocal: — hear you scream Mas - ter

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

F **Em** **F#m Em** **C**
 Vocal mas - ter Just call my name, 'cause I'll hear you scream
 E.G. 1 **M** **M**
 TAB **M** **M**
 E.G. 2 **M** **M**
 TAB **M** **M**
 E.B.
 TAB
 Drums
C **Em** **F** to **H** 1. **Em**
 Vocal Mas - ter mas - ter
 E.G. 1 **M**
 TAB **M**
 E.G. 2 **M**
 TAB **M**
 E.B.
 TAB
 Drums

Em B Em B Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em B Em N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

1 $\text{♩} = \text{♩}$

N.C. **Em** **D** **C**

Vocal: mas - ter mas - ter

rit. Clear tone, Arpeggio

E.G. 1: Clear tone, Arpeggio

TAB: H P

E.G. 2

TAB

E.B.

TAB

Drums

C **Am** **B7** **B7/D#** **Em** **D** **C**

Vocal

E.G. 1: Simile 4 bars

TAB: Simile 4 bars

E.G. 2: Clear tone, with Volume pedal

TAB: Clear tone, with Volume pedal

E.B.

TAB

Drums

C Am B7 B7/D# Em D C

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

8va

1720 1922 1510 1720 1720 1417 1519 1519 1519 1519 1720 1417 1519 1519 1317 1317 1317

C Am B7 B7/D# Em D

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

H P

cho

H.C

8

1317 1510 1215 1317 1417 1215 1417 1215 1144 1317 1216 1317 1313 1717 1317 1519 1720 1717 2020 1519

H P

H.C

H.C

Simile 4 bars

Simile 4 bars

Simile 4 bars

Simile 4 bars

Chords: C Am B7 B7/D# Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chords: F#m G F#m G C# F#m G F#m G C# F#m G F#m G C#

Vocal

Mas-ter, mas-ter,

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

F#m G F#m G C# F#m G F#m G C# F#m G F#m G C#

Vocal

where's the dreams that I've been af - ter mas - ter, mas - ter, prom - ise on - ly lies

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

F#m G F#m G C# F#m G F#m G C# F#m G F#m G C#

Vocal

Laugh-ter, laugh-ter, all I hear or see is laugh-ter laugh-ter, laugh-ter,

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, E.G. 1 (Electric Guitar 1), TAB (Guitar Tablature), E.G. 2 (Electric Guitar 2), TAB (Guitar Tablature), E.B. (Electric Bass), TAB (Guitar Tablature), and Drums. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a "Vocal" staff, followed by "E.G. 1" and "TAB" staves. The "E.G. 1" staff includes a melodic line with a "Simile 4 bars" instruction. The "TAB" staff shows the corresponding fretboard positions. The "E.G. 2" staff features a more complex melodic line with a "Picking Tr." (Picking Technique) instruction. The "TAB" staff for E.G. 2 includes detailed fret numbers and a "Picking Tr." instruction. The "E.B." staff shows a simple bass line, and the "Drums" staff includes a drum pattern. The score is divided into measures by bar lines, and the overall structure is indicated by a "4" in a circle at the end of the first system.

The musical score for "Em" by The Beatles is presented in a multi-staff format. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following parts:

- Vocal:** A single staff with a treble clef, showing a few notes and rests.
- E.G. 1:** A staff with a treble clef, featuring a long horizontal line and the instruction "Simile 4 bars".
- TAB:** A guitar tablature staff with a treble clef, showing a long horizontal line and the instruction "Simile 4 bars".
- E.G. 2:** A staff with a treble clef, containing detailed musical notation including notes, rests, and dynamic markings (P, M, Ph, Arm). It includes a circled "6" indicating a measure.
- TAB:** A guitar tablature staff with a treble clef, corresponding to the E.G. 2 staff, showing fret numbers (15, 14, 12, 14) and the instruction "Simile 4 bars".
- E.B.:** A staff with a bass clef, featuring a long horizontal line and the instruction "Simile 4 bars".
- TAB:** A guitar tablature staff with a bass clef, showing a long horizontal line and the instruction "Simile 4 bars".
- Drums:** A staff with a bass clef, showing a few notes and rests.

Em B Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em C Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em C Em

Vocal

E.G.1

TAB

E.G.2

TAB

E.B.

TAB

Drums

Em C Em C

Vocal

E.G.1

TAB

E.G.2

TAB

E.B.

TAB

Drums

Coda 1

N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D.S. 2 to [E]

Coda 2

[P] Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

8va

M M

S M S M S

S S S

14 12 15 14 17 16

3 2 0 3 2 0 3 2

Em
Free Tempo

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

18 14 16 12 14 12 14 12 12 12 12 12

12 14 16 14 14 14

WELCOME HOME (SANITARIUM)

웰컴 홈 (싸니터리엄)

Words & Music by J. Hetfield, L. Ulrich and K. Hammett

[A] Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em Emadd9 C/E Dsus4/E Asus4 G Asus4 Emadd9 C/E Dsus4/E Asus4 G Asus4

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C Dsus4 Asus4 G Asus4 Emadd9 C Dsus4 Asus4 G Asus4

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C Dsus4 Asus4 G Asus4 Emadd9 C Dsus4 Asus4 G Asus4

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C Dsus4 Asus4 G Asus4

Vocal
 Moon is full, nev-er seem to change just la-beled men-tal-ly de-ranged
 Whis-per things in-to my brain as-sur-ing me that I'm in-sane They

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C Dsus4 Asus4 G Asus4

Vocal
 Dream the same thing ev-ery night I see our free-dom in my sight
 think our heads are in their hands but vio-lent use brings vio-lent plans

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C Dsus4 Asus4 G Asus4

Vocal

No locked doors, no win-dows barred no things to make my brain seem scarred
 Keep him tied it makes him well he's get - ting bet - ter can't you tell?

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C/E Dsus4/E Asus4 G Asus4

Vocal

Sleep my friend and you will see that dream is my re-al - i - ty They
 No more can they keep us in lis - ten, damn it, we will win They

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C/E Dsus4/E Asus4 G Asus4

Vocal

keep me locked up in this cage can't they see it's why my brains says rage
see it right they see it well but they think this saves us from our hell

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

[C] ♩ = ♩

Em B Em

Vocal

San - i - tar - i - um,

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

B **Em** **B**

Vocal

Leave me be San - i -

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em **B** **1.**

Vocal

- tar - i - um, Just leave me a-lone

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

[D] ♩ = ♩

Emadd9

C

Dsus4

Asus4

G

Asus4

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9

C

Dsus4

Asus4

G

Asus4

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Emadd9 C Dsus4 Asus4 G Asus4 Emadd9 C Dsus4 Asus4 G Asus4

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

2. B Em B

Vocal

San - i - tar - i - um

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em F D Em D Em D

Vocal

Fear of liv - ing on ——— Natives Get - ing rest -
 Mir - ror stares back hard ——— kill, it's such a friend -

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D Em F D Em C B Em

Vocal

- less now ——— Mu - ti - ny in — the air ——— Got some death — to do
 - ly word ——— seems the on - ly way ——— for reach - ing out — a - gain ———

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

G

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Ph

S

P

H.C

cho

U U

5 4 2 4 2 4 2 0 2 2 2 7 7 7 7 7 7 7 7 14 14 15 15 15 12 15 15 15 12 15 15 15 15

Em **[H] D Em** **D Em D**

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

P

6

15 14 12 17 15 14 19 17 15 20 19 17 22 20 19 22 22 22 22 22

cho

g

H

D Em D Em F D Em C B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D Em D Em F D Em C B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

I

D Em

D Em D

D Em F

D Em C

B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D Em

D Em D

D Em F

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

J

Chorus

Chords: D Em C B D Em D Em D

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Simile 4 bars

Chorus

Chords: D Em F D Em C B D Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Simile 4 bars

D Em D D Em F D Em C B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D Em D Em D D Em F D Em C B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

D Em D Em D Em F D Em C B

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

rit.

B Bm Am G F#m Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Fill in ~

BLACKENED

블라켄드

Words & Music by J. Hetfield, L. Ulrich and J. Newsted

▶ Metallica

인트로의 기타 오케스트레이션을 밴드로 실현하는 경우는 눈에 띄는 멜로디를 트윈 기타로 하모니를 만들면 좋을 것이다. 곡중에서는 눈이 아찔한 템포 체인지가 있지만 기본적으로 일정한 리듬에 실린 템포 체인지이므로 1박을 느긋하게 생각하고 플레이할 것. 리허설 마크 단위로 패턴을 파악하면 익히기 쉬울 것이다.

베이스는 꽤 중저음으로 플레이되고 있는데 전체에 헤비한 사운드로 파묻혀 버리는 경향은 있으나, 공격적인 기타의

리프를 타이트하게 지탱하는 중요한 역할을 하고 있다. 스피디한 프레이즈가 많으므로 피크를 사용한 플레이가 더 좋다. 대부분이 기타와의 유니즌 플레이이므로 튜닝에 주의할 것.

드럼은 기본적으로 8비트이지만 베이스 드럼과 스네어의 콤비네이션을 살려서 다양성이 풍부한 리듬을 이루고 있다. 악센트의 크러쉬 심발도 대, 소를 구분 사용하고 있어 센스가 좋은 효과를 만들고 있는 것도 주목하자.

The musical score for Metallica's 'Blackened' is presented in a multi-staff format. The staves are labeled as follows: Vo. (Vocal), Gt.-I (Guitar I), Gt.-II (Guitar II), Ba. (Bass), and Dr. (Drums). The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four measures, each labeled with a letter: A, B, C, and D. Measure A shows the vocal line with a 'Fade In' instruction and the guitar lines with various techniques like 'h.+p.vib.' and 'cho.'. Measure B shows the guitar lines with 'h.+p.vib.' and 'cho.' techniques. Measure C shows the guitar lines with 'cho.' and 'C.D.' techniques. Measure D shows the guitar lines with 'p.' and 'vib.' techniques. The bass line is simple, and the drum line is mostly rests.

Vo. Em B C D Em

Gt.-I

Gt.-II

Ba.

Dr.

Vo. B C D Em B

Gt.-I

Gt.-II

Ba.

Dr.

Tempo Change
N.C.

Vo. C D Em

Gt.-I h. vib. cho. D. vib. p. vib. (.)=Mute

Gt.-II

Ba.

Dr.

①

Vo. Em N.C.

Gt.-I (.)=Mute 2x

Gt.-II ②

Ba.

Dr. 2x

① (Dr) : 정확한 인 템포보다 멤버끼리 호흡을 맞춰 타이밍을 정할 것. 드러머의 프레이즈에 다른 멤버가 따라가는 모양이 가장 좋다.

② (Gt) : 이 부분에서의 템포 설정이 이 곡의 맛을 결정해 버리기 때문에 신중히 플레이할 것. 감정이 갖들인 부분인 만큼 빨라지기 쉬우므로 주의를 요함.

Vo. Em N.C. Em

Gt. (•)=Mute

Ba.

Dr.

Vo. G F# Em 4times Repeat

Gt. (•)=Mute

Ba.

Dr. 1x only (•)= 1x tacet

Vo. 12.3 N.C. 4. N.C. D Em N.C. Em

Gt. (•)=Mute

Ba.

Dr. 1x only

③(Dr):기타와 베이스에 맞춰서 4 박자로 적혀 있으나 드럼은 4 박자+4 박자의 짜맞춤으로 생각하고 플레이할 것. 두드리면서 리프를 들어도 위화감이 없어질 때까지 연습할 것.

N.C. **E** Em N.C. Em N.C.

Vo. Black-ened is the end _____ Win - ter it will send _____
 Blis - ter - ing of earth _____ Ter - mi - nate it's worth _____
 Smoul - der - ing de - cay _____ Take her breath a - way _____

Gt. (•)=Mute

Ba. ③

Dr. ③

Em N.C. G N.C.

Vo. Throw - ing all you see _____ In - to ob - scu - ri - ty _____
 Dead - ly nic - o - tine _____ Kills what might have been _____
 Mil - lions of our years _____ In min - utes dis - ap - pears _____

Gt. 20 0 0 0 0 0 0 3 1 2 3 1 4 2 5 3 5 3 20 3 1 2 3 2 1 3

Ba. 0 0 0 0 0 0 1 2 3 1 2 3 3 3 3 3 3 0 1 2 3 2 1 3

Dr. //

Em N.C. Em N.C.

Vo. Death of moth - er earth _____ Nev - er a re - birth _____
 Call - ous frig - id chill _____ Neth - ing left to kill _____
 Dark - en - ing in vain _____ Dec - a - dence re - mains _____

Gt. 20 0 0 0 0 0 0 3 1 2 3 2 1 3 //

Ba. 0 0 0 0 0 0 1 2 3 2 1 3 //

Dr. //

Em N.C. G N.C.

Vo.
 E - vo - lu - tion's end
 Nev - er seen be - fore
 All is said and done
 Nev - er will it mend
 Breath - ing nev - er - more
 Nev - er is the sun

Gt.
 2 0 0 0 0 0 3 1 2 3 1 4 2 5 3 5 3 2 0 3 1 2 3 2

Ba.
 0 0 0 0 0 0 1 2 3 1 2 3 3 3 3 3 3 0 1 2 3 2

Dr.
 x x x x x x x x x x x x x x x x

The musical score for "Nev-er" is presented in a four-staff format. The vocal part (Vo.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Nev-er" are written below the vocal line. The guitar part (Gt.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass part (Ba.) is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The drum part (Dr.) is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The score includes a variety of musical notations, including notes, rests, and fingerings. The guitar part includes a "Mute" instruction. The bass part includes a "Mute" instruction. The drum part includes a "Mute" instruction. The score is divided into measures by bar lines, with some measures containing repeat signs. The overall structure of the score is typical of a rock song, with a clear verse and chorus structure.

The musical score for 'Whip-Pin' is presented in a four-staff format. The top staff is for the Voice (Vo.), the second for Guitar (Gt.), the third for Bass (Ba.), and the fourth for Drums (Dr.). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four measures, each with a different time signature: 3/4, 3/4, 2/4, and 2/4. The guitar part includes a solo in the first measure, followed by a chorus. The bass and drums provide a steady rhythm. The lyrics 'Fire To be - gin whip-ping dance of the' are written below the guitar staff. The guitar staff also includes a note about the use of a mute: '(.)=Mute'. The score is written in a clear, legible font, with notes and rests clearly marked. The guitar part includes a solo in the first measure, followed by a chorus. The bass and drums provide a steady rhythm. The lyrics 'Fire To be - gin whip-ping dance of the' are written below the guitar staff. The guitar staff also includes a note about the use of a mute: '(.)=Mute'.

The musical score for 'Black-eyed Pea' is presented in four staves. The vocal line (Vo.) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: 'dead Black-eyed is the end To be - gin whip - ping dance of the'. The guitar (Gt.) part is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass (Ba.) part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The drum (Dr.) part is in bass clef with a 4/4 time signature. The guitar and bass parts feature complex rhythmic patterns, including triplets and sixteenth notes. The drum part features a steady bass drum pattern and a snare drum pattern.

Vo. F# to G F# H Em 1.

dead _____ Color our world Black-ened

Gt. (.)=Mute

Ba. (2)

Dr. v

The musical score for 'Black-eyed' is presented in a four-staff format. The vocal part (Vo.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody that starts with a whole note rest, followed by a half note G, and then a quarter note F#. The guitar part (Gt.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody that starts with a whole note rest, followed by a half note G, and then a quarter note F#. The bass part (Ba.) is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody that starts with a whole note rest, followed by a half note G, and then a quarter note F#. The drum part (Dr.) is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a steady rhythm of eighth notes. The score is divided into two systems by a double bar line. The first system is marked with 'Em' and 'N.C.' (No Chords). The second system is marked with 'G' and 'F#'. The title 'Black-eyed' is written below the vocal staff.

I Em Tempo Change

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(.) = Mute

E^b Em E^b

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

J Em Eb Em

Vo. (•)=Mute

Gt.

Ba.

Dr.

Em Eb

Chorus
K

Op-po-si-tion _____ Con-tra-dic-tion _____ Pre-mo-ni-tion _____
 (1x) Ter-mi-na-tion _____ Ey-pri-a-tion _____ Can-cel-la-tion _____
 (2x)

Op-po-si-tion _____ Con-tra-dic-tion _____ Pre-mo-ni-tion _____ Com-pro-
 cho. cho. na-tion _____ Ex-pir-a-tion _____ Can-cel-la-tion _____ Hu-man
 (•)=Mute

Ag-i-ta-tion _____ Vi-o-la-tion _____ Mu-ti-la-tion _____
 Ex-pec-ta-tion _____ Lib-er-a-tion _____ Pop-u-la-tion _____

- mise Ag-i-ta-tion _____ Vi-o-la-tion _____ Mu-ti-la-tion _____ Plan-et dies
 race Ex-pec-ta-tion _____ Lib-er-a-tion _____ Pop-u-la-tion _____ Lay to waste
 cho. 4. 4. 4. 4.

Gt. cho. 4. 4. 4. 4.

Ba. 4. 4. 4. 4.

Dr.

④ (Gt): 이 초킹은 쿼터 초킹이라고 부르는 것으로 블루스 등에서 반음 이하의 음정 변화를 붙여 독특한 맛을 표현할 수가 있는 테크닉이다. 줄을 누른 손가락을 약간 끌어당기는 것처럼 하면 맛이 난다.

1. **L** F#

Vo. Dark - est col - or ——— Blis - tered earth True death of ——— life **M** Em

Gt. (.)=Mute

Ba.

Dr.

Vo. Em Eb Em Ter - mi -

Gt.

Ba.

Dr.

2. **N** F#

Vo. - na - tion ——— Ter - mi - See our moth - er ——— Put to death See our moth - er ——— die

Gt. cho. cho. (.)=Mute

Ba. cho. cho.

Dr.

O Em D C N.C. Em D C B N.C.

Vo.

Gt.-I

(•)=Mute h.+p.+p. h.+p.+p.

Gt.-II

Ba.

Dr.

Em D C N.C. Em D C B N.C.

Vo.

Gt.-I

h.+p.+p. h.+p.+p.

Gt.-II

Ba.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece, divided into four 3-measure phrases. The key signature is one sharp (F#), and the time signature is common time (C). The score is arranged for five instruments: Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Bass (Ba.), and Drums (Dr.).

Chord Progression: The chords are Em, D, C, N.C. (No Chord), Em, D, C, B, and N.C. These are indicated above the vocal staff and below the guitar staves.

Vocal Line (Vo.): The vocal line is a simple melody in the treble clef. It starts with a whole note in the first measure, followed by a half note in the second, and a quarter note in the third. The melody continues in the fourth measure, with a half note in the fifth, a quarter note in the sixth, and a half note in the seventh. The eighth measure is a whole note, followed by a half note in the ninth, a quarter note in the tenth, and a half note in the eleventh. The twelfth measure is a whole note.

Guitar I (Gt.-I): The guitar I part is in the treble clef. It features a complex melody with many triplets and sixteenth notes. The melody is characterized by a series of ascending and descending runs. The first measure is a whole note, followed by a half note in the second, and a quarter note in the third. The melody continues in the fourth measure, with a half note in the fifth, a quarter note in the sixth, and a half note in the seventh. The eighth measure is a whole note, followed by a half note in the ninth, a quarter note in the tenth, and a half note in the eleventh. The twelfth measure is a whole note.

Guitar II (Gt.-II): The guitar II part is in the treble clef. It features a complex melody with many triplets and sixteenth notes. The melody is characterized by a series of ascending and descending runs. The first measure is a whole note, followed by a half note in the second, and a quarter note in the third. The melody continues in the fourth measure, with a half note in the fifth, a quarter note in the sixth, and a half note in the seventh. The eighth measure is a whole note, followed by a half note in the ninth, a quarter note in the tenth, and a half note in the eleventh. The twelfth measure is a whole note.

Bass (Ba.): The bass part is in the bass clef. It features a simple melody with many triplets and sixteenth notes. The melody is characterized by a series of ascending and descending runs. The first measure is a whole note, followed by a half note in the second, and a quarter note in the third. The melody continues in the fourth measure, with a half note in the fifth, a quarter note in the sixth, and a half note in the seventh. The eighth measure is a whole note, followed by a half note in the ninth, a quarter note in the tenth, and a half note in the eleventh. The twelfth measure is a whole note.

Drums (Dr.): The drum part is in the bass clef. It features a simple melody with many triplets and sixteenth notes. The melody is characterized by a series of ascending and descending runs. The first measure is a whole note, followed by a half note in the second, and a quarter note in the third. The melody continues in the fourth measure, with a half note in the fifth, a quarter note in the sixth, and a half note in the seventh. The eighth measure is a whole note, followed by a half note in the ninth, a quarter note in the tenth, and a half note in the eleventh. The twelfth measure is a whole note.

[illegible]

[P] Em B C Em B C Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em B C Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑤ (Gt.): 매우 스피디한 라이트 핸드 주법이다. 오른손의 해머링을 3잇단음표로 하는 것이 요령이다. 3개 계속하는 풀링은 그다지 엄격하게 하지 말고 미리 포지션에 넣어놓은 손가락을 단숨에 세게 굽는 느낌이 나게 하는 것이 좋다.

C G F# G F# F Em
Tempo Free Tempo Change

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

D(onE) F(onE) Em D(onE)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑦ (Gt.): 1개의 줄 위를 재빠르게 하행해가는 프레이즈. 약간 슬라이드적인 뉘앙스가 나오는 것은 어쩔 수 없으나 포지션만은 정확히 취하지 않으면 불확실한 멜로디가 되어 버림으로 주의하자.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocals. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gt.-I) features a prominent picking pattern in the first two measures, followed by a vibrato effect and a harmonic section. The guitar II (Gt.-II) and bass (Ba.) parts provide a steady harmonic and rhythmic foundation. The drums (Dr.) play a simple, steady beat. The vocal part (Vo.) is written in a high register, with lyrics in Italian. The score includes various musical notations such as chords, dynamics, and effects like vibrato and harmonics.

Chords: F^(onE), Em, Em, A, D, G, C, G

Lyrics:
 Vo. *Il silenzio è una
 grande
 cosa
 che
 si
 sente
 quando
 si
 è
 soli
 e
 si
 sente
 la
 voce
 di
 chi
 è
 lontano*

Instrumental Details:
 - **Gt.-I:** (o)=Picking Harm., vib., 8va Harm., Arm., 8., h., 3.
 - **Gt.-II:** 4., 4., 0 0 0 0 7 0 9 7
 - **Ba.:** 4., 4., 0 0 0 0 0 0 0 0
 - **Dr.:** x x x x x x x x, x x x x x x x x, x x x x x x x x, x x x x x x x x

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of F# major (indicated by two sharps: F# and C#). The tempo is marked "Moderato". The score is arranged for a vocal part (Vo.), guitar (Gt. I and Gt. II), bass (Ba.), and drums (Dr.).

The guitar parts are highly detailed with fingerings and techniques. Gt. I includes vibrato (vib.), plectrum (p.), harmonics (h.), and a mute instruction (Mute). Gt. II features a complex sequence of chords and arpeggios, with a key signature change to D major (F# and C#) in the final measure. The bass part (Ba.) provides a steady accompaniment with eighth and sixteenth notes. The drum part (Dr.) features a consistent pattern of eighth notes and rests.

The score is written for a 12-measure piece, with a key signature change to D major (F# and C#) in the final measure. The tempo is marked "Moderato". The score is arranged for a vocal part (Vo.), guitar (Gt. I and Gt. II), bass (Ba.), and drums (Dr.).

⑧ (Gt): 프로이드 로즈 타입의 트레몰로 유닛에 의한 암업 플레이. 미리 암부분을 프로팅 상태로 세팅해 두고 하모닉스와 동시에 암업을 하는 방법이다. 너무 음정에 구애되지 말고 해보자.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major and 4/4 time. The guitar part (Gt.-I) features a complex melody with many accidentals and is accompanied by a bass line (Gt.-II) that uses a lot of triplets and sixteenth notes. The bass part (Ba.) is a simple, steady bass line. The drum part (Dr.) is a simple, steady drum pattern. The score is divided into four measures, each with a chord symbol (C, G, Em, A, G, C, G) above it. The guitar part (Gt.-I) has a lot of accidentals and is accompanied by a bass line (Gt.-II) that uses a lot of triplets and sixteenth notes. The bass part (Ba.) is a simple, steady bass line. The drum part (Dr.) is a simple, steady drum pattern.

⑨ (Gt): 왼손만에 의한 핑거링 플레이. 전체적으로는 해머링에 의한 느린 멜로디 구성으로 돼 있으므로 끝까지 해머링으로 타이밍을 취하도록 노력하자.

1. N.C.

Vo. Em

Gt. $(\cdot) = \text{Mute}$

Ba.

Dr.

⑩

2. N.C. Em

Vo.

Gt.

Ba.

Dr.

4.

1. N.C. 2. N.C.

Vo.

Gt.

Ba.

Dr.

D.S.

Coda G F\#

Vo.

Gt.

Ba.

Dr.

⑩ (Dr): 반박 어긋난 노멀한 8비트인데 실제로는
패 맞추기 힘든 프레이즈이다. 1마디 건너에 똑같은
패턴으로 악히는 쪽이 지름길일지도 모른다.

V. Em A D G C G F# G

Vo. Fire Is the out - come of hy - poc - ri - sy Dark - est po - ten

(.) = Mute

Gt.

Ba.

Dr.

Em A D G C G F# G F#

Vo. - cy In the ex - it of hu - man - i - ty Col - or our world Black - ened

Gt.

Ba.

Dr.

G F# F Em

Vo. Black - end

Gt.

Ba.

Dr.

ONE

의

by J.Hetfield and L.Ulrich

▶ METALLICA

기타는 난 에펙트에서의 아르페지오와 어코스티크 기타의 앙상블이 전반의 포인트인데 총 박자의 리듬을 정확하게 플레이하는 것이 중요하다. 후반은 하드 디스토션의 리프가 중심이다. 또 6잇단 프레이즈를 많이 사용하고 있으므로 밴드 전체에서 리듬이 맞을 때까지 연습 할 것.

베이스는 기타의 뉘앙스를 낸 이퀄라이징에서의 유니즌 플레이가 이 곡의 특징이 돼 있다. 기타의 하드 디스토션에 지지 않는 샤프한

픽킹으로 정확하게 리듬을 내는 것이 포인트이다.

드럼은 박자의 변화를 많이 사용해서 곡을 전개하고 있으므로 우선은 차분히 전체의 흐름을 머리에 넣고 플레이하는 것이 필요하게 된다. 베이스 드럼을 중심으로 한 드러밍으로 리프를 서포트하고 있으나 더블 베이스이기 때문에 트러키한 리듬이 많은 것이 특징이다. 기본적으로는 파워풀하고 정확한 드러밍을 하도록 노력하자.

Intro.-1 Bm G Bm G

VOCAL

GUITAR I

BASS

DRUMS

Bm A G Em

① (Gt) : 아르페지오는 리듬을 확실하게 유지하자.

G Bm A G Em

1

Intro.-|| Bm G Bm G Bm A

2

③ (Ba) : 베이스 드럼으로 루트를 친다. $\frac{3}{4}$ 박자를 의식해서 리듬 킵은 정확히 하자.

④ (Dr) : 러프 플레이로 들리지만 이 리듬이 전개의 발판이 되고 있다.

G Em F# G A D G F

First system of musical notation (measures 1-6). The system includes a guitar staff with chords (G, Em, F#, G, A, D, G, F), a treble staff with melody and fingering, and a bass staff with accompaniment and fingering. Measure 5 features a triplet in the treble staff marked *h.+p.* and *h.+p.*.

Em D G F Em

Second system of musical notation (measures 7-11). The system includes a guitar staff with chords (Em, D, G, F, Em), a treble staff with melody and fingering, and a bass staff with accompaniment and fingering. Measure 7 features a triplet in the treble staff marked *h.+p.* and *h.+p.*. Measure 11 has a circled **3** above the treble staff and a circled **4** below the bass staff.

A Bm G Bm G A Bm

I can't re-mem-ber any - thing _____ Can't tell if this is true or _____ dream 2x Deep down in -side I _____
 Back in the womb it's much too real _____ In pumps life that I must _____ feel But can't look for-ward _____

Gt.-I,II

A G Em Bm G

feel to scream _____ this terri-ble si-lence stops me _____ Now that the war 'is through with me _____
 to re-veal _____ Look to the time when I'll live _____ Fed through the tube that sticks in me _____

Bm G A Bm A G Em

I'm wak-ing up I can - not see _____ That there's not much left of me _____ Noth-ing is real but pain now _____
 Just like a war-time nov - el - ty Tied to ma-chines that make me be _____ Cut this life off from me _____

Gt.-I,II

G A B D

Hold my breath as I wish for death _____ Oh please god wake me _____

2x Over Dub.

2x Over Dub.

G F Em D G

h.+p. h.+p. h.+p. h.+p. h.+p. h.+p.

h. p. h.+p. h.+p. h. p. h. p. 2x Over Dub.

1. Em 2. Em D G

The wind is blowing from the west

h.p. h.p. h.p. h.p.

8va

Over Dub.

h.p. h.p.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and bass. The score is written in G major (one sharp) and 4/4 time. The guitar part features a complex melody with many accidentals and fingerings, including a double bar line and a repeat sign. The piano part is a simple melody with a few accidentals. The bass part is a simple bass line with a few accidentals. The score is divided into four measures, each with a chord symbol (F, Em, D, G, F) above it. The guitar part has a double bar line and a repeat sign at the end of the first measure. The piano part has a double bar line and a repeat sign at the end of the first measure. The bass part has a double bar line and a repeat sign at the end of the first measure.

Em [C] G A G

Now the world is gone I'm just One _____ Oh god help me hold my breath as

h. h.
h. h.
17 18 17 17 18 17 17

G A G [D] Am

I wish For death Oh please god help me _____

4. 4. 4. 5. s. s.

Over Dub.

5 5 3 5 8

⑤ (Gt) : 오버 더빙을 보텐 트윈 기타가 되고 있다.
배킹과의 절묘한 앙상블이 사운드에 맛을 더하고 있다.

G Bm C Am

G Bm C C E Am G

⑥ (Gt) : 아주 세게 치는 어택으로, 1박마다 악센트를 붙인다.

⑦ (Dr) : 박자이지만 드럼만이 박자 패턴으로 변화
를 주고 있다. 박자 리듬을 놓치지 않도록 주의한다.

Bm C Am G

Bm C Am

F Em

Em

Vocal line: Four measures of whole rests.

Guitar line: Four measures of a single note (E) on the open high E string.

G Em

Dark - ness im - pris-on- ing me All that I see Abso- lute hor-ror I can-not live I can-not die Trapped in my- self Bod- y my hold-ing

Vocal line: Four measures of lyrics with corresponding notes.

Guitar line: Four measures of complex rhythmic accompaniment.

Em

cell

Vocal line: Four measures of lyrics with corresponding notes.

Guitar line: Four measures of complex rhythmic accompaniment, including a double bass line.

Em

Land - mine has taken my sight Taken my speech Taken my hear - ing Taken my arms Taken my legs

Em

Taken my soul Left me with life in hell

2x tacet

Em

⑧ (Ba) : 기타와의 유니즌을 완벽하게 소화해 내기
 위해 셋잇단음표의 피킹 연습을 충분히 하자.

G Em

First system of musical notation. Treble staff: Melody with triplets and sixteenth notes. Bass staff: Bass line with triplets and sixteenth notes. Key signature: one sharp (F#).

Em

Second system of musical notation. Treble staff: Melody with triplets and sixteenth notes. Bass staff: Bass line with triplets and sixteenth notes. Key signature: one sharp (F#).

2.

Em

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef and a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and fingerings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings.

J

Em

[illegible]

G Em G

First system of musical notation, measures 1-3. The system includes a grand staff with treble and bass clefs. The key signature has one sharp (F#). Chords G and Em are indicated above the staff. The music features a complex melody with many triplets and sixteenth notes. The bass line is a simple eighth-note pattern.

Em F Em F Em F Em

Second system of musical notation, measures 4-7. The system includes a grand staff with treble and bass clefs. The key signature has one sharp (F#). Chords Em, F, and Em are indicated above the staff. Measures 4 and 5 contain a double bar line and a repeat sign. Measures 6 and 7 continue the melody. The bass line continues with eighth notes and includes some rests.

G Em

Third system of musical notation, measures 8-10. The system includes a grand staff with treble and bass clefs. The key signature has one sharp (F#). Chords G and Em are indicated above the staff. The music continues with complex melodic lines and a steady bass line. The system ends with a double bar line.

DYERS EVE

다이얼스 이브

Words & Music by J. Heffied, D. L. Ulrich and K. Hammett

[A]

N.C.
Gt. 1. & 2.

E.G. 1.2.

TAB

E.B.

TAB

Drums

Em F Em G Em F

Em Em F Em G Em F Em N.C.

E.G. 1.2.

TAB

E.B.

TAB

Drums

4 (D.S. time 3 times Repeat)
4 times Repeat

[B] Em F Em G Em F

1.2.3. (D.S. time 1.2.) N.C.

E.G. 1.2.

TAB

E.B.

TAB

Drums

2x D.S. time 3x

2x D.S. time 3x

4 (D.S.time3) to 4 Free Tempo
Em N.C. Em

E.G. 1.2.

TAB

E.B.

TAB

Drums

1.2.3.
C (D.S.time Repeat)
B = (Tempo Change)

to 3. to 1/2.

E.G. 1.2.

TAB

E.B.

TAB

Drums

Em B N.C. C N.C.

E.G. 1.2.

TAB

E.B.

TAB

Drums

1. Em D C 2. Em D C

Vocal

E.G. 1.2.

TAB

E.B.

TAB

Drums

B N.C. C N.C.

Vocal

E.G. 1.2.

TAB

E.B.

TAB

Drums

Coda 1.2. Em

E.G. 1.2.

TAB

E.B.

TAB

Drums

D.S. 1to C

5 (D.S.1.2.3time Repeat)
 D (D.S.5time straight)

Vocal

1. Dear moth-er dear fa-ther. what is this hell you have put me through
 2. Dear moth-er dear fa-ther. Eve-ry thought I'd think you'd dis-approve
 3. Dear moth-er dear fa-ther. Time has fro-zen still what's left to be
 4. Dear moth-er dear fa-ther. You've clipped my wings be-fore I learned to fly
 5. Dear moth-er dear fa-ther. Hid-den in your world you've made for me

E.G. 1.2.

TAB

E.B.

TAB

Drums

Vocal

Be-liev-er de-ceiv-er. Day in day out live my life through you
 Cu-ra-tor dic-ta-tor. Al-ways cen-sor-ing my eve-ry move
 Hear noth-ing say noth-ing. Can-not face the fact I think for me
 Un-spoil-ed un-spo-ken. I've out-grown that fuck-ing lul-la-by
 I'm see-thing I'm bleed-ing. Rip-ping wounds in me that nev-er heal

E.G. 1.2.

TAB

E.B.

TAB

Drums

Vocal

Be-liev-er de-ceiv-er. Day in day out live my life through you
 Cu-ra-tor dic-ta-tor. Al-ways cen-sor-ing my eve-ry move
 Hear noth-ing say noth-ing. Can-not face the fact I think for me
 Un-spoil-ed un-spo-ken. I've out-grown that fuck-ing lul-la-by
 I'm see-thing I'm bleed-ing. Rip-ping wounds in me that nev-er heal

E.G. 1.2.

TAB

E.B.

TAB

Drums

F#m D A G

Vocal

Pushed on - to me what's wrong___ or right___ Hid-den from___ this thing___ that they call___
 Chil - dren are seen but are not heard___ 'Tear out eve - ry - thing___ in - spired___
 No guar-an-tee it's life___ as is___ But damn you for___ not giv - ing me my___
 Same thing I've al-ways heard___ from you___ Do as I___ say not___ as I do___
 Un - dy-ing spite I feel___ for you___ Liv-ing out___ this hell___ you al - ways___

E.G. 1.2.

TAB

E.B.

TAB

Drums

1. C B C B

2. N.C. to 15

Vocal

1.) life
 3.) chance

E.G. 1.2.

TAB

E.B.

TAB

Drums

D.S. 4time only
 knew___

[E]

B — bis — **N.C.** **Em** **B** **N.C.**

Vocal

E.G. 1. 2.

TAB

E.B.

TAB

Drums

C **N.C.** **Em** **[F]** **Em** 1x only

Vocal

In - no - cence_ Torn from me_ with-out_
Barred re-al - i - ty_ ya I'm

E.G. 1. 2.

TAB

E.B.

TAB

Drums

1. D Em 2. C B

Vocal
— your shel - ter — liv - ing blind - ly —

E.G. 1.2.

TAB

E.B.

TAB

Drums

D.S.2.3.to [C]

⊕ Coda 3 [G]

B N.C.

Vocal

E.G. 1.2.

TAB

E.B.

TAB

Drums

D.S.4.to [B]

⊕ Coda 4

N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

F#m **N.C.**

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Simile 4 bars

F#m

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chord progression: F#m, F#m, G, A

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chord progression: Em, C, F#m

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for vocal, guitar (E.G. 1), and bass (E.B.) parts, with corresponding tablature (TAB) for the guitar and bass. The key signature is F#m (F# minor) and the time signature is 2/4. The score is divided into three measures. The first measure is marked with a "J" in a box and "F#m". The second measure is marked with "Em". The third measure is marked with "8va" and "P" (Palm Mute). The guitar part (E.G. 1) features a melodic line with palm mutes (P) and a bass line with a "g" (G) note. The bass part (E.B.) features a melodic line with palm mutes (P) and a bass line with a "g" (G) note. The tablature for the guitar and bass is provided below the staff notation, showing fret numbers and techniques like palm mutes (P) and slides (S).

Em N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Chords: F#m D A G

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

[K] 4 times Repeat
Em 1x, 2xtacet

I'm in hell
Shocked at the world

Em **1. 2. 3.** **N.C. (1xtacet)** **4. Em N.C.**

Vocal

— with-out you — can-not cope — with-out you two
 — that I see — In-no-cent vic- - tim please res - cue

E.G. 1. 2. **Gt. 1. & 2.** **M** **M**

TAB

E.B. **2x** **4x** **M** **M**

TAB

Drums

L **Em** **Em**

Vocal

me —

E.G. 1. 2. **M** **M** **M** **M** **M**

TAB

E.B. **M** **M** **M** **M** **M**

TAB

Drums

Coda 5
 [M] N.C.

Em F

Vocal

E.G. 1.2.

TAB

E.B.

TAB

Drums

D.S. 5 to [D]

Em G Em F Em N.C. Em

Vocal

E.G. 1.2.

TAB

E.B.

TAB

Drums

ENTER SANDMAN

엔터 샌드맨

by J.Hetfield, L.Ulrich and K.Hammett

▶ METALLICA

기타는 하드 디스토션에서의 뮤트 플레이와 아르페지오를 잘 구분 사용해서 억양이 있는 곡으로 완성하고 있다. 패턴을 정확히 고르게 플레이할 수 있는가 포인트이다. 다른 파트와 일체가 된 리프가 많으므로 리듬감을 맞춰 정확한 리듬을 유지하도록.

베이스는 파워풀한 피킹과 중저역(中低域)을 강조한 무겁고 두께가 있는 사운드에서의 유니즌 플레이로 기타를 서포트하고 있는 점에 주목하기 바란다. 튀어나오는 저음을 의식해서 리듬을 유지

한다. 또 8분 연주를 많이 사용한 라인에서는 악센트를 똑바로 넣는 것도 잊지 않도록.

드럼은 심플한 8비트의 리듬 패턴을 억양을 살려 타이트하게 플레이하고 있다. 튜닝을 낮은 편으로 함으로써 베이스와 함께 치는 리듬이 실로 두텁고 무겁게 돼 있다. 리듬 유지는 물론이지만 구성마다의 리프를 확실히 머리에 넣어 리듬감을 끌어내자.

Em
Intro.-I

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Em

1.

2x only

2x

2x

2x

2.

Em

Em

(•)=Mute

(•)=Mute

2x

2x

2x

2x

(D.S.time with Repeat)

Em

Intro.-II 3x

(3x) _____

g. p. cho.

(Gt.-III)

3x:repeat time

3

2

G

A Em

Say your prayers lit-tle one Don't for-ger my son To in-clude every-one
Some-thing's wrong shut the light Heav-y thoughts to-night And they aren't of snow white

(.)=Mute

3x:repeat time

(Gt.-III)

3x:repeat time

4

③ (Gt.): 와와 페달을 사용하고 있으므로 피킹을 세게 해서 정확히 음을 내자.

④ (Ba): 기타와의 유니즌 플레이. 스타카토하듯이 치고 고른 베이스 라인이 되도록 한다.

G

Em 2x with (Chorus)

Tuch you in warm with - in Keep you free from sin Till the sand-man he comes -
 Dreams of war dreams of liars Dreams of drag - on's fire And of things that will bite -

G F#m
 (Chorus)
 Sleep with one eye open Grip-ping your pil -

$F^{\#}m$ C $F^{\#}m$

- low tight _____ Ex - it light _____ En - ter night _____

E $F^{\#}m$ E G to Φ

(Chorus) Take _____ my hand _____ (We're) off to nev - er nev - er land _____

(=) = Mute

8va, Harm. Harm. (=) = Mute

D.S.

Coda

[illegible]

G Em

(•)=Mute

8va

h.+p. h.+p. h.+p. p. p. p. p. s. p. p. p. s.

h.+p. h.+p. h.+p. p. p. p. p. s. p. p. s.

14 12 14 14 12 14 12 15 12 15 12 15 12 12 14 17 14 17 14 15 19 15 19 15 17 15 17 15 17

3 0 2 0 2 3 2 0

6

4.

4.

⑤ (Gt) : 와와+디스토션이라는 사운드로 초킹은 확실히 하자.

⑥ (Gt) : 1번줄과 2번줄 사이에서 피킹하는 것이 16분음표를 정확히 치는 포인트다.

The musical score is for the song "The Rose Tree" and is arranged for guitar, mandolin, and vocal parts. It is in the key of E major (indicated by two sharps, F# and C#) and 4/4 time. The score is divided into two systems, each containing five staves. The first staff in each system is for the guitar, the second for the mandolin, and the third for the vocal melody. The fourth and fifth staves in each system are for the vocal harmony and bass line, respectively. The guitar part features a mix of single notes, chords, and triplets. The mandolin part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. The vocal parts are written for a male voice, with a range from G4 to G5. The lyrics "The Rose Tree" are written below the vocal melody. The score includes a key signature change from E major to E minor (indicated by a natural sign over the F#) in the second system. The piece concludes with a final chord in E major.

Score for 'The Rose Tree' (F#m)

Guitar Introduction:

Measure 1: F#m (F#m)

Measure 2: F#m (F#m)

Measure 3: F#m (F#m)

Measure 4: F#m (F#m)

Vocal Melody:

Measure 1: p. (piano)

Measure 2: cho. (choir)

Measure 3: cho. (choir)

Measure 4: cho. (choir)

Measure 5: cho. (choir)

Measure 6: cho. (choir)

Measure 7: cho. (choir)

Measure 8: cho. (choir)

Guitar Accompaniment:

Measure 1: p. (piano)

Measure 2: cho. (choir)

Measure 3: cho. (choir)

Measure 4: cho. (choir)

Measure 5: cho. (choir)

Measure 6: cho. (choir)

Measure 7: cho. (choir)

Measure 8: cho. (choir)

Lyrics:

English: The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree.

Chinese: 玫瑰树，玫瑰树，玫瑰树，玫瑰树。

[H] Em (Female Talking) Now I lay me down to sleep Pray the Lord my soul to keep

Now I lay me down to sleep Pray the Lord my soul to keep If

(Male Talking)

Arm.vib.

Arm.vib.

Arm.vib.

Arm.vib.

Em If I die before I wake Pray the Lord my soul to take

I die before I wake Pray the Lord my soul to take

Arm.vib.

Arm.vib.

Arm.vib.

Arm.vib.

1 F#m

Hush lit-tle ba-by don't say a word And nev-er mind that noise you heard

8

F#m (Chorus)

It's just the beasts un-der your bed In your clos-et in your head

(.)=Mute

⑧ (Gt) : 2프렛을 세하하고 아르페지오를 연주한다.

J $F\sharp m$

Ex - it light En - ter night

8va, Harm..

Harm..

$F\sharp m$ $1. E$ $12 E$ G

Grain of sand (We're) off to nev - er nev - er land

Take my hand

(.)=Mute

(8va, Harm.)

(Harm.)

(.)=Mute

Em

Yeah Oh Yeah Yeah

K Em

Yo Oh

(•)=Mute

L Em

Take _____ my hand

(•)=Mute

g.

2 0 1 0 2 0

g. 6 5 2 0 3 1

0 0 7 6 0 0 0 1

9

Em

(We're)! off _____ to nev- er nev-er land Take _____ my hand

g.

2 0 7 6 2 0

0 0 7 6 0 0 0 0

⑨ (Dr.) : 기본적으로는 4마디 패턴으로 취해 악센트를 붙이지.

Em

(We're) off ——— to nev- er nev -er land ———

h.+p.

(Gt.-III)

h.+p.

h.+p.

Em

(Gt.-III)

Fade Out

9

힐러리 맨 다우

► **Metallica**

베이스는 샤프한 피킹과 기체가 있는 사운드로 기타 파트에 얹혀 리프에 두께를 주고 있다. 유니즌 플레이가 많으므로 패턴의 체크와 악센트 포인트를 확고히 파악해두는 것이 필요하다.

드럼은 심플한 8비트의 리듬패턴을 메인으로 한 필인을 그다지 넣지않은 타이트한 드러밍이 특징이다. 파워풀한 스틱 워크로 가지런히 연주하도록 설정된 부분에 악센트를 붙여 드라이브를 내고 있다. 이것을 확고히 머리에 넣고 리듬키프는 물론 적시에 악센트 붙이는 것을 유의해서 플레이하기 바란다.

① (Gt): 피크를 옆으로 비벼대는 것같은 피킹으로
하드하게 플레이하기 바란다.

Vo. 1. 2. Em

Gt.-I (.)=Mute

Gt.-II 1x tacet 1x tacet

Ba.

Dr.

Vo. Em

Gt.-I

Gt.-II ③

Ba.

Dr.

② (Gt): 사운드 메이킹은 토킹 모듈레이터+와우인 듯하지만 와우+플랜저로도 뉘앙스는 낼 수 있을 것 같다.

③ (Gt): ②에서의 에펙트 효과를 체크하는 포인트는 이곳이다.

1.

Vo. E_m

Gt.-I (*)=Mute

Gt.-II

Ba.

Dr.

2. E_m E_m

Gt.-I

Gt.-II

Ba.

Dr.

with Flanger

1x only

③

④

④ (Ba) : 올터네이트 피킹으로 싱커페이션을 확고히
맞췄으면 하는 부분이다.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a four-piece band: Vocals (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Bass (Ba.), and Drums (Dr.). The score is in the key of E minor (Em) and 4/4 time. It consists of two systems, each with four measures. The first system is marked with a first ending bracket, and the second system is marked with a second ending bracket. The vocal line is in treble clef, and the guitar and bass lines are in treble and bass clefs, respectively. The drum line is in bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "h." (soft) and "v" (forte). The guitar part features a complex rhythm with many sixteenth and thirty-second notes, and the bass part provides a steady, rhythmic foundation. The drums play a simple, steady pattern throughout the piece.

Em G 2x Em

No more The crap rolls out your mouth a - gain Have- n't changed your brain
Who are you where ya been where ya from Gossip is burn - ing on

(.)=Mute

2 0 0 1 3 0 1 5 3 2 0 0 1 3 0 1 2 0 2 0

2 0 0 1 3 0 1 3 3 3 3 3 3 3 3 3 0 1 3 0 1 0 0 0 0 0 0 0 0 0 0 0

2 0 0 1 3 0 1 3 3 3 3 3 3 3 3 3 0 1 3 0 1 0 0 0 0 0 0 0 0 0 0 0

2 0 0 1 3 0 1 3 3 3 3 3 3 3 3 3 0 1 3 0 1 0 0 0 0 0 0 0 0 0 0 0

Vo. Em G Em

— is still gel - a - tin Lit - tle whis - pers cir - cle a - round — your head Why don't you wor - ry a - bout —
 — the tip of — your tongue You lie so much — you be - lieve — your - self Judge not lest ye —

Gt.-I

Gt.-II

Ba.

Dr.

Vo. Em 1. B Em

— your - self — in stead —
 — be judged — your - self —

(•)=Mute

Gt.-I

Gt.-II

Ba.

Dr.

Em 12. Bb Em C

Vo. Holi- er Than—

Gt.-I ⑤

cho.+C.D. h. h.

Gt.-II

Ba.

Dr.

Em

Vo. — Thou — you are — Holi - er Than — Thou —

Gt.-I h. h.

Gt.-II

Ba.

Dr.

⑤ (Gt.):여기서의 초킹은 6번줄을 아래로 가볍게 끌어내리는 느낌으로 반응을 정확히 재현하자.

Em $\text{D}^{1,2.}$ Em $\text{D}^{1,2.}$

Vo. you are You know not

Gt.-I (•)=Mute

Gt.-II

Ba.

Dr.

Em E^{G}

Vo. Be - fore you judge me take a look at you

Gt.-I (•)=Mute

Gt.-II

Ba.

Dr.

Em G

Vo. Can't you find some - thing bet - ter to do Point the fin - ger slow to un - der - stand

Gt.-I

Gt.-II

Ba.

Dr.

Em F Bb Em

Ar - ro - gance and ig - no - rance go hand in hand

(•)=Mute

cho. C.D.

cho. C.D.

6

⑥ (Gt.):와우를 사용한 오블리가토 퍼짐이 있는
음으로 틸을 만들지 않고 플레이한다.

Em G

Vo. It's not who you are it's who you know

Gt.-I (.)=Mute

Gt.-II

Ba.

Dr.

Em G

Vo. Oth - ers lives are the ba - sis of your own Burn your bridges build then back with wealth

Gt.-I

Gt.-II C.D.

Ba. C.D.

Dr.

The musical score is arranged in five staves. The vocal line (Vo.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features lyrics: "lest ye be judged your self". Above the staff, there are chord markings: "Em" at the beginning, "Judge not" above the first two measures, a boxed "H" with "Bb" above it above the fifth measure, and "Em" at the end. The guitar parts (Gt.-I and Gt.-II) are in treble and bass clefs respectively. Gt.-I includes a 4-measure pickup and a 4-measure section with a double bar line. Gt.-II includes a 4-measure pickup and a 4-measure section with a double bar line. The bass line (Ba.) is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It includes a 4-measure pickup and a 4-measure section with a double bar line. The drum line (Dr.) is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It includes a 4-measure pickup and a 4-measure section with a double bar line.

The musical score is for the song "Hallelujah" by Leonard Cohen. It is written for a vocal part and a guitar/bass duo. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five systems, each with a vocal line and a guitar/bass line. The vocal line is in treble clef, and the guitar/bass line is in bass clef. The guitar part is marked with "h." for harmonics and "A" and "B" for barre positions. The bass part is marked with "h." for harmonics and "A" and "B" for barre positions. The lyrics are: "Holi-ex Than Thou you are Holi-er Than-". The score includes a key signature change from one sharp to one flat (F# to F) in the final system. The tempo is marked "Em" (Moderato).

Em

Vo. Thou ————— you are —

Gt.-I 4. 4.

Gt.-II

Ba. 4. 4.

Dr. 4.

D.S.1.

1. Coda

Em G

Vo. Yeah ————— Holi - er Than Thou —

Gt.-I

Gt.-II

Ba.

Dr.

1. Em

Vo. 1x only

Gt.-I

Gt.-II h. h. h. h.

Ba.

Dr.

⑦ (Gt) : 싱커페이션으로부터의 16분음표 해머링이 결정적인 방법. 타이트한 리듬 키프에는 스무드한 핑거링이 요구된다.

2. Em F Em F

Vo. Em F Em F

Gt.-I Em F Em F

Gt.-II Em F Em F

Ba. Em F Em F

Dr. Em F Em F

Em F

Vo. Em F

Gt.-I Em F

Gt.-II Em F

Ba. Em F

Dr. Em F

Vo. F#dim G G#dim Em J

Gt.-I (•)=Mute

Gt.-II (Gt.-III) s.

Ba.

Dr.

Vo. Em A Bb Em A Bb Em

Gt.-I

Gt.-II 8va cho. s. p. p. p. p. p. p. p. p.

Ba.

Dr.

⑧ (Gt.): 외우를 대담하게 피쳐한 플레이. 마디마다
구획이 있는 솔로이므로 하나씩 체크해가면 된다.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in G major, 4/4 time. The score is arranged for a guitar (Gt.), bass (Ba.), and drums (Dr.).

Instrumentation and Parts:

- Guitar (Gt.):** The guitar part is played in G major. It features a melodic line in the upper register and a harmonic line in the lower register. The guitar is muted in the first measure. The score includes fingerings (e.g., 5, 3, 0, 1, 3, 0, 1, 2, 0) and dynamics (p. for piano). A capo is indicated at the 8th measure.
- Bass (Ba.):** The bass part provides a steady accompaniment, primarily using the root notes of the chords (G, E, B, G). It includes fingerings (e.g., 3, 0, 1, 3, 0, 1, 0) and dynamics (p. for piano).
- Drums (Dr.):** The drum part consists of a simple pattern of eighth and sixteenth notes, providing a steady beat. It includes fingerings (e.g., 3, 0, 1, 3, 0, 1, 0) and dynamics (p. for piano).

Chords and Progression:

The chord progression is G major, E minor, B major, and G major. The score includes a capo at the 8th measure, which changes the key signature to D major for the final measure.

Other Details:

- The score includes a key signature of one sharp (F#) and a time signature of 4/4.
- The score includes a capo at the 8th measure.
- The score includes a key signature change to D major for the final measure.

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This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gt.-I and Gt.-II) features a complex melody with many accidentals and a key signature change to E minor (Em) in the second system. The bass part (Ba.) provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part (Dr.) is a simple, rhythmic pattern. The score is divided into two systems, each with five staves. The first system includes a vocal line (Vo.) and a guitar line (Gt.-I). The second system includes a guitar line (Gt.-II), a bass line (Ba.), and a drum line (Dr.).

⑪(Dr) : 베이스와의 리듬 섹션이다. 파워풀한 드러밍으로 연주하자.

Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

N Em

Vo.

Holi - er Than ——— Thou you are —

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. Holi - er Than Thou you are

Gt.-I h. h. h. h.

Gt.-II

Ba. 4. 4.

Dr. D.S.2.

2. Coda

Em G Em

Vo. Oh not

Gt.-I (•)=Mute

Gt.-II

Ba.

Dr.

SAD BUT TRUE

새드 버트루

Words & Music by J. Hetfield and L. Ulrich

1. **A** **B^b** **A** **B^b**

Vocal

E.G. 1

Noise

M

g

H 3 P H P H P H Tr. g

TAB

Noise

M

g

H 3 P H P H P H Tr. g

E.G. 2

M

M

TAB

M

M

E.B

2x

2x

TAB

0 0 0 0 1 1 3 0 -3

Drums

2x

2. **B^b** **N.C.** **B** **Em**

Vocal

E.G. 1

M

M

M

P

P

P

TAB

M

M

M

P

P

P

E.G. 2

M

M

M

P

P

P

TAB

M

M

M

P

P

P

E.B

P

P

P

TAB

P

P

P

Drums

Shaker

Em 1. 2. N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

N.C. Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

& Em D Em
 C Delay B^b Em D Em

Vocal
 Hey... I'm your life I'm the one who takes you there... Hey... I'm your life
 You... you're my mask you're my cov- er, my shel-ter... You... you're my mask
 Hate... I'm your hate I'm your hate when you want love... Pay... pay the price...

E.G. 1
 TAB
 M M M M

E.G. 2
 TAB
 M M M M

E.B.
 TAB
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Drums

Em B^b Em D Em B^b Em

Vocal
 I'm the one who cares... They... they be-tray... I'm your on-ly true friend now...
 you're the one who's blamed... Do... do my work do my dirt-y work, scape-goat
 pay for noth-ing's fair... Hey... I'm your life I'm the one who took you there...

E.G. 1
 D.S.time M M
 TAB
 D.S.time M M

E.G. 2
 D.S.time M M
 TAB
 D.S.time M M

E.B.
 D.S.time
 TAB
 D.S.time

Drums
 D.S.time
 2x

Em D Em B^b Em D Em F D F Em

Delay

Vocal

They— they'll be-tray— I'm for- ev - er there— I'm your dream— make you re-
 Do— do my deeds— for you're the one who's shamed— I'm your dream— make you re-
 Hey— I'm your life and I no long - er care— I'm your dream— make you re-

E.G.1

TAB

E.G.2

TAB

E.B

TAB

Drums

Em F D F Am G Am G

Vocal

al— I'm your eyes— when you must steal— I'm your pain— when you can't
 al— I'm your eyes— when you must steal— I'm your pain— when you can't
 al— I'm your eyes— when you must steal— I'm your pain— when you can't

E.G.1

TAB

E.G.2

TAB

E.B

TAB

Drums

[E] Em

1.

Vocal

Sad but true

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em

N.C.

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

2.

N.C. Em F A B \flat

Vocal

true

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

A B \flat A B \flat

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Am B^b G B^b Am B^b G B^b Am Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

Em F D F Em F D F Am G Am G

Vocal

I'm your dream I'm your eyes I'm your pain

E.G. 1

TAB

E.G. 2

TAB

E.B

TAB

Drums

G C Em F D F Em F D F Em
 Vocal I'm your dream I'm your eyes I'm your pain
 I'm your dream I'm your eyes I'm your pain
 E.G.1 M M M M
 TAB M M M M
 E.G.2 S S
 TAB S S
 E.B 3
 TAB 3 3 3 3 5 5 5 5
 Drums
 Am G Am G C Em J
 Vocal I'm your pain you know it's sad but true
 E.G.1 M M 3 M P P P
 TAB M M 3 M g g g
 E.G.2 Pick Portament Pick Portament
 TAB g P P
 E.B
 TAB P P P
 Drums

The page contains musical notation for a song. It includes a vocal line with lyrics: "I'm your dream", "I'm your eyes", "I'm your pain", and "you know it's sad but true". There are four guitar parts: E.G.1 (Electric Guitar 1), E.G.2 (Electric Guitar 2), E.B. (Electric Bass), and Drums. The notation includes chords (G, C, Em, F, D, Am), scales, and specific techniques like "Pick Portament". The lyrics are: "I'm your dream", "I'm your eyes", "I'm your pain", and "you know it's sad but true".

Coda Em
K

Vocal

Sad but true

E.G. 1

TAB

E.G. 2

TAB

E.B.

TAB

Drums

Em N.C. Em

Vocal

E.G. 1

TAB

E.G. 2


TAB

E.B.

TAB

Drums

나뉘는 엘스 매터스


Em

[illegible]

[B]

Em D C Em D C Em D C G B Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

Belled Tambourine

(z x z x z x z x z x)

[C]

Em gva bassa → D C Em D C

Vocal

So close no mat-têr how far could-n't be much more from the heart

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

Em D C G B Em

Vocal

for-ev-er trust-ing who we are _____ and noth-ing else _____ mat-ters _____

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

Em D C Em D C

Vocal

Nev-er o-pened my - self this way _____ life is ours, we live it our way _____
 I nev-er o-pened my - self this way _____ life is ours, we live it our way _____

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

D.S.time
 D.S.time only
 D.S.time
 D.S.time only
 D.S.time
 D.S.time only

8va bassa

P

Em D C G B Em

Vocal

all these words I don't just say _____ and noth-ing else _____ mat-ters _____
 all these words I don't just say _____ and noth-ing else _____ mat-ters _____

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

[E] Em D C Em D C

Vocal

Trust I seek and I find in you _____ ev-ery day for us some-thing new _____
 So close _____ no mat-ter how far _____ could-n't be much more from the heart _____
 Trust I seek and I find in you _____ ev-ery day for us some-thing new _____

E.G. 1

TAB

E.G. 2

Acoustic Gt. →
 2x tacet →
 Acoustic Gt. →
 2x tacet →

TAB

Kb.

E.B.

TAB

Drums

Em D C G B Em (3x bassa) to:

Vocal

o-pen mind for a dif-fer-ent view
 for-ev-er trust-ing who we are
 o-pen mind for a dif-fer-ent view

and noth-ing else
 and noth-ing else
 and noth-ing else

mat-ters
 mat-ters
 mat-ters

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

(2x tacet)

(2x tacet)

F D C A D C A D

Vocal

Nev-er cared for what they do
 nev-er cared for what they know but I

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

E.Gt.

E.Gt.

Em Am C D

Vocal

E.G. 1

TAB

Simile 4 bars

Simile 4 bars

Kb.

E.B.

TAB

Drums

Em

Vocal

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

Coda

D C A

Never cared for what they say

D.S. to D

Vocal

nev-er cared for games they play _____ Nev-er cared for what they do _____

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

Vocal

nev-er cared for what they know _____ and I know _____ yeah, yea _____

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

I
 Em D C Em D C Em D C
 Vocal
 E.G. 1
 TAB
 E.G. 2
 TAB
 Kb.
 E.B.
 TAB
 Drums
 G B Em
 Vocal
 E.G. 1
 TAB
 E.G. 2
 TAB
 Kb.
 E.B.
 TAB
 Drums
 So close... no mat-ter how far...
 Em 8va bassa → D C

Em D C Em D C

Vocal

could-n't be much more...from the heart... for - ev-er trust-ing who we are...

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

G B Em K Em

Vocal

no.noth-ing else... mat-ters...

E.G. 1

TAB

E.G. 2

TAB

Kb.

E.B.

TAB

Drums

Repeat & Fade Out